



THE UNIVERSITY
OF ILLINOIS
LIBRARY

720.5
ARRE
V.59

CENTRAL CIRCULATION BOOKSTACKS

The person charging this material is responsible for its return to the library from which it was borrowed on or before the **Latest Date** stamped below.

Theft, mutilation, and underlining of books are reasons for disciplinary action and may result in dismissal from the University.

TO RENEW CALL TELEPHONE CENTER, 333-8400

UNIVERSITY OF ILLINOIS LIBRARY AT URBANA-CHAMPAIGN

BUILDING USE ONLY

APR 05 1992

BUILDING USE ONLY

APR 06 1992

APR 06 1993

When renewing by phone, write new due date below
previous due date.

L162

THE ARCHITECTURAL REVIEW

A Magazine of Architecture & Decoration



Vol. LIX. JANUARY — JUNE 1926

9 Queen Anne's Gate, Westminster, S.W.1.

INDEX TO VOLUME FIFTY-NINE

ARTICLES AND ILLUSTRATIONS.

	PAGE		PAGE
A Year's Work. By the Editor	1	Downshire House: Bathing Pool and Loggia. Designed by Oswald P. Milne	223, 224
Abbey of St. Bertin at St. Omer: The East and West Ends of. Drawn by Samuel Prout	5	East Cliff, Gloucestershire. Designed by Eric C. Francis	102
All Saints' Church, Upper Tooting, Surrey. Designed by Temple Moore	16	Ecclesiastical Ornament. By Alan L. Durst	194
Arch of Constantine. From a Water-colour Painting by Samuel Prout	4	Ecclesiastical Ornament (Modern British Craftsmanship):	
Architecture at the Royal Academy. By H. Chalton Bradshaw	291	Banner of the Blessed Sacrament. Designed by Duncan Grant. Cut by Vanessa Bell. Worked by Mary Hogarth	194
Art and Puritan m. By C. Campbell Crowther	207	Two of the Stations of the Cross in Westminster Cathedral. Craftsman and Designer: Eric Gill	195
Auvergne, Some Romanesque Churches in the. By Louise M. Richter	22	A Statue in Wells Cathedral; the Blessed Oliver Plunket from Westminster Cathedral	195
Bathing Pool and Loggia at Downshire House. Designed by Oswald P. Milne	223, 224	"The Resurrection." Craftsman and Designer: Boris Anrep	196
Bickley, A House at. Designed by P. D. Hepworth	209	The Visions of St. John, Royal Military College, Sandhurst. Craftsman and Designer: Boris Anrep	196, 197
Binfield, Blue Pebble Court. Designed by Oliver Hill	225	A Chalice and Paten: English Fifteenth Century	198
Birmingham Hall of Memory. Designed by S. N. Cooke and W. N. Twist. By Professor L. B. Budden	50	Initial Letter from Winchester Vulgate	199
Brickwork, Craftsmanship in. By William Harvey	140	Deposition from the Cross in Ivory	199
Brickwork (Modern British Craftsmanship):		English Furniture. By John C. Rogers:	
Coat of Arms in Rus Material. Craftsman: George Roberts	140	I. Cabinets with Glazed Doors	246
Brick Fireplaces. Craftsmen: Wickett and Reed and A. G. Smith. Architect: William Harvey	141	II. Cabinets	297
St. Jude-on-the-Hill, Detail of. Craftsmen: Collier, Ltd. Architect: Sir Edwin Lutyens, R.A.	142	Exhibitions. By Raymond McIntyre	36, 78, 114, 203, 244, 291
Merrow Mount, Huntercombe. Architect: Oswald P. Milne	142	Faience (Modern British Craftsmanship):	
Wilbraham House. Craftsmen: Collier, Ltd. Architect: Oliver Hill	143	Hall at Holland House, Bury Street	188
Squash Court Façade, Carlos Place. Craftsmen: Daneshill Brick Co. Architect: Vincent Harris	143	Front to the Ambassadors' Club	188
Brick Gable. Craftsmen: Sandell and Sons. Architect: P. D. Hepworth	143	The Use and Abuse of. By Harold Stabler	188
Chimneystacks at Nether Winchenden Priory. Craftsman: Mr. Webb, of Haddenham. Architect: Philip Tilden	144	Fountain Figure in Doulton Ware and Mosaic. Sculptor: Gilbert Bayes. Craftsmen: Doulton & Co.	189
Chimneystacks at Liberty's Building, London. Craftsmen: Daneshill Brick Co. Architects: E. T. and E. Stanley Hall	144	Panel in Faience for an Architectural Setting in Doulton Ware. Designed by Gilbert Bayes. Architect: C. C. Voysey. Craftsmen: Doulton & Co.	189
Brick Fireplace. Craftsmen: F. Milton and Sons. Architect: J. C. S. Soutar	145	First International Congress on Architectural Education, Report of. By Maurice Webb	83
Fireplace in Thin Tiles. Craftsmen: Van Straaten & Co., and Daneshill Brick Co. Architect: Oliver Hill	145	Frank Dobson. By Clive Bell	41
Fireplace Lined with Roof Tile Slips at Knowle. Craftsmen: J. Dallow and Son. Architect: Oliver Hill	145	Furniture, English. By John C. Rogers. (Modern British Craftsmanship)	176
Two Fireplaces. Craftsmen: A. Caesar and Sons. Architect: Stanley Hamp	146	Furniture (Modern British Craftsmanship):	
Cambridgeshire, Lordship's Close. Designed by Kieffer and Fleming	106	An Oak Bookcase. Designed by C. A. Richter. Craftsmen: Bath Artcraft, Ltd.	176
Casa D'Oro, Venice. From a Water-colour Drawing by Samuel Prout	7	Bedroom Suites. Designed by C. A. Richter. Craftsmen: Bath Artcraft, Ltd.	177
Cathedral of Le Puy: a Romanesque Church	24	Armchair in Oak. Designed by C. A. Richter. Craftsmen: Bath Cabinet Makers' Co.	178
Chalice, Fifteenth-century	198	Gate-leg Table. Designed and made by Edward Barnsley	178
Church of Orcival, The	23	Draw Table in Oak. Designed by C. A. Richter. Craftsmen: Bath Cabinet Makers' Co.	178
Church of St. Nectaire	25	Mahogany Sideboard. Designed by Ambrose Heal. Craftsmen: Heal's	179
Churches of Temple Moore. By H. S. Goodhart-Rendel	12, 56	Wardrobe. Designed and made by Edward Barnsley	180
Churches:		Mahogany Chest. Designed by Ambrose Heal. Craftsmen: Heal's	180
Ratisbon Cathedral, Porch of. Drawn by Samuel Prout	4	Cabinet in Mahogany. Designed by Ambrose Heal. Craftsmen: Heal's	181
St. Mary Rievaulx, Yorkshire	13	Wardrobe with Flame Panels. Designed and made by Stark Bros.	181
St. Peter, Barnsley, Yorkshire. Designed by Temple Moore	14, 15	Wireless Cabinet for H.M. the King. Designed by Ambrose Heal. Craftsmen: Heal's	246
All Saints, Upper Tooting. Designed by Temple Moore	16	Two Cabinets. Designed by Ambrose Heal. Craftsmen: Heal's	246
The Church of Orcival	23	Corner Cupboard in Oak. Designer: Gordon Russell. Craftsman: C. Beadle	247
Cathedral of Le Puy	24	Two Cabinets. Designer and Craftsman: J. H. Sellers	247
Church of St. Nectaire	25	Mahogany Cabinet. Designer: C. A. Richter. Craftsmen: Bath Artcraft	247
St. Anne, Royston, Lancs. Designed by Temple Moore	57, 62	Mahogany Bureau Cabinet. Designer: G. Jack. Craftsmen: William Morris	297
St. Wilfrid, Lidget Green, Bradford. Designed by Temple Moore	58, 62	English Walnut Cabinet. Designer and Craftsman: P. Waals	297
St. Luke, Well Hall, Eltham. Designed by Temple Moore	59	Three Cabinets. Designer: Sidney Barnsley. Decoration by Louise Powell	298
St. Cuthbert, Middlesbrough. Designed by Temple Moore	60	Ebony Cabinet. Designed by P. Waals. Decoration by Louise Powell	298
St. Mark, Mansfield, Notts. Designed by Temple Moore	16	Bureau in Walnut. Designed and made by Edward Barnsley	299
Claydon House	260	Cabinet: Walnut, Ebony, and Oyster Woods. Designed by S. Gordon Russell. Craftsman: C. Marks	299
Collegio Rosa, Spello. Surveyed and Drawn by J. C. Shepherd and G. A. Jellicoe	224	Garden Houses at:	
Cornhill, District Bank. Designed by Francis Jones and H. A. Dalrymple	92	Downshire House	223, 224
Cottage at Preston Candover. Designed by Alan Brace	66	Melchet Court	223
Craftsmanship, Modern British:		Mount Melville	222
Preface: The Architect's Responsibility. By the Editor	121	Winterstoke Gardens Sun Shelter	225
Special Article by Sir Lawrence Weaver, K.B.E., F.S.A.	122	Great Rissington Manor	225
Deposition from the Cross, in Ivory. Probably Twelfth Century	199	Gardens, the Making of. By Clough Williams-Ellis (R.I.B.A. Exhibition)	322
District Bank, Cornhill. Designed by Francis Jones and H. A. Dalrymple	92		
Doctor's House and Flats at Kennington, London. Designed by Adshead and Ramsey	8		
Domestic Ironwork:			
Door Furniture. By Nathaniel Lloyd	97, 229		

ARTICLES AND ILLUSTRATIONS—continued.

	PAGE		PAGE
Glass, Modern Stained:		Masonry and Stonecarving (Modern British Craftsmanship):	
St. Anne's Church, Newfoundland, Decorative Panel for. Designer and Craftsman: M. Healy. Architect: R. M. Butler	200	Alabaster Panel. Designer and Craftsman: Laurence Turner ..	121
A Decorative Panel. Designed and made by James Ballantine ..	200	Keystone in Portland Stone. Designed by Gerald Brown. Craftsman: E. Madeline and G. and A. Brown, Ltd. Architects: Palmer and Holden	122
A Panel. Designed and made by E. Heasman for T. Wippell & Co., Ltd. Base of a Large Three-light Window. Designer and Craftsman: Miss W. M. Geddis. Architect: R. M. Butler	201	Memorial Tablet. Designer and Craftsman: Laurence Turner ..	123
Tudor House, London, Window Light at. Craftsmen: Wainwright and Waring. Architect: E. Stanley Hall ..	201	Oundle School Memorial. Craftsmen: J. P. Gardner and G. Townsend and Fenning & Co. Architect: Clough Williams-Ellis	124
Guildhall, Hull, Portion of a Window at the. Craftsman: Arthur J. Dix. Wood-carving by Messrs. Shepherdson ..	201	Chapel of the Blessed Sacrament, St. Andrew's Church, Fife. Craftsmen: Nathaniel Hitch and Farmer and Brindley. Architect: Paul Waterhouse	125
Liverpool Cathedral, Great East Window. Craftsman: B. Powell. Architect: Sir G. Gilbert Scott, R.A. ..	201	Black Glass Gallery. Craftsmen: T. H. Ball & Co. Architect: Philip Tilden	125
New Café Royal, London, Window at the. Designed by Reginald Bell. Craftsmen: Clayton and Bell	201	Panel Frieze at Britannic House. Craftsman: E. R. Broadbent. Architect: Sir Edwin Lutyens, R.A.	126
Ipswich Library, Panel at. Designed by Paul A. Mantle. Architect: H. Munro Cautley. Craftsmen: H. Hope and Sons	202	Detail of Main Cornice, Westminster Bank, Threadneedle Street. Craftsman: W. Aumonier. Architects: Mewès and Davis	127
Ballyhains Castle, One of a Series of Five Lights for. Designer and Craftsman: Michael Healy. Architect: R. M. Butler ..	202	A Marble Corridor. Craftsmen: J. Whitehead and Sons. Architects: Leslie Mansfield and T. H. Mawson and Sons ..	127
French Park Church, A Window at. Designer and Craftsman: H. V. McGoldrick. Architect: R. M. Butler	202	Canadian Government Building Hall. Craftsmen: Bellman Ivey and Carter. Architect: Septimus Warwick ..	127
Coolcarrigan Church, Co. Kildare, Window for. Designer: Miss K. O'Brien. Craftsmen: Miss Purser's Art Works. Architect: R. M. Butler	202	Owl Carved in Stone. By H. W. Palliser	128
Gloucestershire:		Stone Terminal Seat. Craftsmen: Mrs. G. F. Watts's Compton Potteries. Architect: Clough Williams-Ellis	130
East Cliff. Designed by Eric C. Francis	102	Fireplace at 34 Queen Anne's Gate. Craftsmen: Trollope and Sons. Architects: Blow and Billerey	131
Great Rissington Manor, Gloucestershire. The Garden House. Designed by Falconer, Baker, and Campbell	225	A Fireplace at 9 Halkin Street. Craftsmen: Farmer and Brindley, E. B. Reynolds, and E. Madeline. Architects: Blow and Billerey	131
Hall of Memory, Birmingham. Designed by Cooke and Twist ..	49	Wall Tablet. Craftsman: E. R. Broadbent. Architect: Oliver Hill	132
Holland House, Hall at	188	Wall Tablet. Craftsman: Laurence Turner	132
Homes of Rest for Miners, Hucknall, Notts. Designed by Sir Reginald Blomfield, R.A.	281	Rochdale War Memorial. Craftsman: E. R. Broadbent. Architect: Sir Edwin Lutyens, R.A.	132
House at Bickley. Designed by P. D. Hepworth	209	Fireplace at Fairmile Court, Cobham. Craftsman: E. R. Broadbent. Architect: Oliver Hill	132
Houses:		Fireplace at 15 Hill Street. Craftsman: E. R. Broadbent. Architect: Oliver Hill	132
House at Winchester. Designed by Alan Brace	64	Keystones for the Gas Light and Coke Company, Kensington. Craftsman: W. Aumonier. Architect: H. Austen Hall ..	133
Preston Candover. Designed by Alan Brace	66	Clock Pediment in Carved Marble. Craftsmen: J. Whitehead and Sons. Architect: Sir Edwin Cooper	133
East Cliff, Gloucestershire. Designed by Eric C. Francis ..	102	Example of Good Tooling in Hoptonwood Stone. Craftsman: Laurence Turner. Designed by F. C. Eden	133
Lordship's Close, Stapleford, Cambridgeshire. Designed by Kieffer and Fleming	106	Memorial Tablet. Designer and Craftsman: H. Tyson Smith ..	133
House at Bickley. Designed by P. D. Hepworth	209	Column Capitals. Designed by Gerald Brown. Craftsmen: G. and A. Brown. Architects: Palmer and Holden ..	134
"Rhomar," N. Wales; "Quietways," Brasted, Kent. Designed by Oswald P. Milne	226	Column Capital in Carved Portland Stone. Craftsmen: H. H. Martyn. Architect: R. F. Atkinson	134
Housing in Oslo. By Georg Bröchner	45	Portland Stone Panel. Craftsman: H. Tyson Smith. Architects: Harold E. Davies and Son	134
Interiors:		Marble Column Capital. Craftsmen: J. Whitehead and Sons. Architect: H. Austen Hall	134
St. Peter, Barnsley, Yorkshire	15	Models for Tympanum. Designed by Gerald Brown. Craftsmen: G. and A. Brown. Architects: Palmer and Holden ..	135
Summit House, Red Lion Square, London	21	Plaques of Seals of Old London Water Companies. Craftsman: E. R. Broadbent. Architect: H. Austen Hall	135
The Birmingham Hall of Memory	54, 55	Garden Bench. Craftsman: H. Tyson Smith	135
St. Wilfrid Church, Lidgett Green, Bradford	58	Vases in Carved Portland Stone. Designed by Gerald Brown. Craftsmen: G. and A. Brown. Architects: Palmer and Holden	136
St. Luke's Church, Well Hall, Eltham, Middlesex	59	Portion of Enrichment round Doorway of a Building in Gresham Street. Craftsman: P. G. Bentham. Architects: Richardson and Gill	137
St. Cuthbert's Church, Middlesbrough	60	Stone-carving to the Reveals of Windows at the Plaza Theatre, London. Craftsmen: E. J. and A. T. Bradford. Architect: Frank T. Verity	137
The District Bank, Cornhill, London	94-96	Lion Head Cornice for Southport War Memorial. Craftsman: H. Tyson Smith. Architects: Grayson, Barnish and McMillan	138
A Venetian Palace in the Fifteenth Century	110, 111	Tree Pot in Portland Stone. Craftsman: H. Tyson Smith ..	138
The Kensington Cinema, London	216-221	Memorial in Hoptonwood Stone. Craftsmen: Alan Howes, supervised by R. Anning Bell. Architect: Sir Edwin Lutyens, R.A.	138
Continental	248-251, 302-305	Bear in Stone. Craftsman: Esmond Burton. Designed by Darcy Braddell	138
1 Arundel Street, Strand, London. From a Drawing in Colour by E. McKnight Kauffer	Plate I, June	Keystones at Britannic House. Craftsman: E. R. Broadbent. Architect: Sir Edwin Lutyens, R.A.	139
The Church at Les Baux-en-Provence	269	Keystone at Midland Bank. Craftsman: E. R. Broadbent. Architect: Sir Edwin Lutyens, R.A.	139
Lazard's Bank, Old Broad Street, London	271-275		
John Vanbrugh. By Christopher Hussey	90		
Kennington, A Doctor's House, and Flats. Designed by Adshead and Ramsey	9		
Kensington Cinema. Designed by Granger and Leathart. By P. D. Hepworth	212		
Lazard's Bank, Old Broad Street. Designed by Gunton and Gunton and A. Victor Heal, Associated Architects. By Sir Robert Lorimer	270		
Les Baux-En-Provence. By Vernon Blake	264		
Letters of an Eighteenth-Century Architect: Sir Thomas Robinson to Ralph, Second Earl Verney. Edited by Margaret M. Lady Verney and Patrick Abercrombie	259		
Lordship's Close, Stapleford, Cambridgeshire. Designed by W. J. Kieffer and H. S. Fleming	106		
Majesty of the Church, The. By Max Judge	81		
Masonry and Stonecarving. By Laurence Turner	124		

ARTICLES AND ILLUSTRATIONS—*continued.*

	PAGE		PAGE
Measured Drawings and Working Drawings:		Metalwork (Modern British Craftsmanship)— <i>continued.</i>	
37 and 39 Stepney Green, London ..	30, 31, 69, 71, 73	Ship Weathervane. Designers and Craftsmen: J. Starkie Gardner, Ltd. ..	158
Front Elevation to the District Bank, Cornhill, London ..	93	Ship Weathervane on the Liberty Building. Designers and Craftsmen: Wainwright and Waring ..	158
New Altar Cross, St. Thomas, New Groombridge, Sussex ..	113	Bronze Bow Handle. Designed by W. H. Pick. Craftsmen: Dryad Works ..	158
Archway to New Square from Carey Street, London ..	115	A Finger-plate and Handle in Silver. Craftsmen: A. Jones Lock Company. Architect: Darcy Braddell ..	158
15 Cornhill, London ..	205	Brass Door Knocker. Designer and Craftsman: H. Tyson Smith ..	158
Deaf and Dumb Asylum, Clapton ..	238, 240, 241	Bronze Lamp. Craftsmen: H. H. Martyn & Co. Architect: Bernard Triggs ..	158
Detail of a Fireplace for a Showroom at the Gas Light and Coke Company's Offices, Horseferry Road, London ..	300	Georgian Lanterns. Craftsmen: Galsworthy, Ltd. Designer: C. S. Jones ..	159
Melchet Court Garden House. Designed by Braddell and Deane ..	223	Electric Light Fitting. Craftsmen: Harcourts, Ltd. Architect: A. N. Prentice ..	159
Metalwork, Essentials of Good Craftsmanship in. By Walter Gilbert	147	Bronze Electric Light Standard. Designers and Craftsmen: H. H. Martyn & Co. ..	159
Metalwork (Modern British Craftsmanship):		Head Motif above a Pediment. Designer: K. A. Braden. Sculptor: T. Bailey. Craftsmen: Haskins, Ltd. ..	159
Gates for British Medical Association. Craftsmen: Birmingham Guild. Architect: Sir Edwin Lutyens, R.A. ..	147, 148	Bronze Newel Lamp. Designer: W. H. Pick. Craftsmen: Dryad Works ..	159
Lobby Entrance, A. Craftsmen: Harris and Sheldon. Architect: Mackintosh Burn ..	149	Hall Light, Tray Fitting. Craftsmen: Baguès ..	252
Bronze Sliding Doors. Craftsmen: J. W. Singer and Sons. Architects: E. Vincent Harris and T. A. Moodie ..	149	Brass Lantern. Designer: Harold Faraday. Craftsmen: Osler and Faraday ..	258
Chinese Door in Wrought Iron. Craftsmen and Designers: J. M. Pirie & Co. ..	149	A Lamp with Lead Heads. Designers: Ernest Newton and Sons. Craftsman: Esmond Burton ..	252
Gates for "South China Morning Post." Craftsmen: Bromsgrove Guild. Architects: Palmer and Turner ..	149	Hall Lantern in Forged Iron. Craftsmen: E. J. Parlanti's ..	252
Doorway at 58a Brompton Road. Craftsmen: Strode & Co. Architect: E. Vincent Harris ..	149	Brass Lantern. Designer: S. W. Hamlyn. Craftsmen: Louis Dernier and Hamlyn ..	253
Bronze Doors for Hong Kong Bank and for the Chartered Bank of India. Craftsmen: J. W. Singer and Sons. Architects: Palmer and Turner ..	150	Ship's Lantern. Craftsman: Cecil Ern ..	253
Baptistery of All Saints, Fife. Craftsmen: Elsley & Co., Farmer and Brindley, Nathaniel Hitch and A. Whitehead. Architect: Paul Waterhouse ..	151	Chinese Hall Lantern. Craftsmen: J. M. Pirie ..	253
Entrance Door, Alford House. Craftsmen: H. H. Martyn & Co. Architect: G. A. Crawley ..	151	A Clock Lantern. Designer: C. S. Jones. Craftsmen: Galsworthy's ..	253
Entrance Gates, Sandon Park. Architect: E. Guy Dawber	151	Hall Lantern. Craftsman: Duncan Watson ..	253
Bronze Clock. Craftsmen: Hart, Son, Peard & Co. Architects: Sir Aston Webb and Son ..	152	Hall Lantern. Designer: Harold Faraday. Craftsmen: Osler and Faraday ..	253
Pendant in Toned Brass. Craftsmen: W. Bainbridge Reynolds, Ltd. Architect: E. Guy Dawber ..	152	Two Six-light Centre Pendants. Craftsman: Cecil Ern ..	254
Bronze Grilles at Glamorgan County Hall. Craftsmen: J. W. Singer and Sons, Ltd. Architects: E. Vincent Harris and T. A. Moodie ..	152	Two Wrought-iron Ceiling Lamps. Craftsmen: Edgar Brandt	254
Staircase at 9 Halkin Street. Craftsmen: W. Bainbridge Reynolds, Ltd. Architects: Blow and Billerey ..	152	Lanterns in Crystal and Beaten Iron. Craftsmen: Baguès	254
Bronze Figures in Liverpool Cathedral. Craftsmen and Designers: Walter Gilbert and L. Weingartner ..	153	Wall Lantern in Forged Iron. Craftsmen: Parlanti's ..	254
Repoussé Panel for a Tabernacle Door. Craftsman: P. Oswald Reeves. Architect: R. M. Butler ..	153	Wrought-iron Pendants and Ceiling Lamps, and a Chinese Ceiling Lamp. Craftsman: Edgar Brandt ..	255
Crozier for the Bishop of Ripon. Designers and Craftsmen: Bromsgrove Guild ..	153	Ceiling Fitting for a Yacht. Designer: C. S. Jones. Craftsmen: Galsworthy's ..	255
Cast Brass Altar Cross. Designers and Craftsmen: Bromsgrove Guild ..	153	Wrought-iron Lantern. Craftsmen: Baguès ..	255
Electric Light Fittings. Craftsmen: Dernier and Hamlyn ..	154	Lantern in Bronze and Opaque Glass. Craftsmen: H. H. Martyn ..	255
Memorial Tablet in Bronze. Craftsmen: Blunt and Wray. Architect: H. P. Cart de Lafontaine ..	154	Wrought-iron Ceiling Lamps. Craftsman: Edgar Brandt ..	256
Bronze Urn. Craftsmen: J. M. Pirie & Co., Architects: Granger and Leathart ..	154	Lanterns in Iron and Baroque Crystals. Craftsmen: Baguès	256
Rainwater Heads. Designed by Paul A. Mantle. Craftsmen: H. Hope and Sons ..	154	Modelled Bell-push, Switch-plate, Shutter-knob, and Lock-plate. Designers and Craftsmen: Charles Smith ..	306
Bronze Rostral Lamps. Craftsmen: J. M. Pirie & Co. Architects: E. T. and E. Stanley Hall ..	154	Hand-engraved Steel Box Lock. Designer and Craftsman: Cecil Ern ..	306
Lead Tank. Designers and Craftsmen: Bromsgrove Guild	155	Bronze Door Handles. Craftsmen: H. H. Martyn. Architect: W. M. Brutton ..	307
Lead Tank. Designed by Paul A. Mantle. Craftsmen: H. Hope and Sons ..	155	An Iron Ring Handle, Entrance Door Handle, and Back-plate. Designers and Craftsmen: Comyn Ching ..	307
Grate Furniture. Designed by Gerald Brown. Craftsmen: G. and A. Brown, Ltd. Architect: Clough Williams-Ellis	155	Bronze Door Handles. Craftsmen: H. H. Martyn. Architects: Colcutt and Hamp ..	307
Wrought-iron Railing for Vaudeville Theatre. Craftsmen: Baguès, Ltd. Architect: Robert Atkinson ..	155	Bronze Door Knob. Craftsmen: Henry Hope. Architect: William Haywood ..	307
Grate Furniture. Craftsman: E. Spencer. Architect: Darcy Braddell. Another example designed by Gerald Brown and made by E. J. Parlanti & Co. ..	155	Three Bronze Door Handles. Designer: W. H. Pick. Craftsmen: Dryad Works ..	308
Bronze Panel. Craftsmen: The Birmingham Guild. Architect: R. P. Jones ..	156	Handle and Door Knocker in Wrought Iron. Designer and Craftsman: Cecil Ern ..	308
Bronze Entrance Gates, Queen Victoria Memorial, Calcutta. Craftsmen: H. H. Martyn & Co. Architect: Vincent J. Esch	156	Pair of Door Handles and Pull Handle in Steel. Designers and Craftsmen: Pirie & Co. ..	308
Wall Lights at the Vaudeville Theatre, London. Craftsmen: Baguès, Ltd. Architect: Robert Atkinson ..	156	Wrought-iron Hinges and Latches. Designers and Craftsmen: Comyn Ching ..	308
Dome for the new Offices of the British India Steam Navigation Co., Calcutta. Craftsmen: The British Luxfer Prism Syndicate, Ltd. Architects: Sudlow, Ballardis and Thompson	156		
Iron and Bronze Panel. Craftsmen: H. H. Martyn & Co. Architect: Frank Thomson ..	157	Modern British Craftsmanship:	
Hinged Bronze Grille. Craftsman: Charles Henshaw. Architect: W. M. J. Gibson ..	157	Preface by the Editor, The Architect's Responsibility ..	121
Rainwater Heads at Liberty's Building. Craftsman: J. L. Emms. Architects: E. T. and E. Stanley Hall ..	157	Special Article by Sir Lawrence Weaver, K.B.E., F.S.A. ..	122
Ventilators to Boiler House, Liberty's Building. Craftsmen: Wainwright and Waring. Architects: E. T. and E. Stanley Hall ..	157	Modern British Pottery. By John Adams ..	190
		Modern Details:	
		First Floor Balcony, Wolseley House, Piccadilly. Designed by W. Curtis Green, A.R.A. ..	26, 27
		"The Fox" Inn Sign, Eastgate Street, Bury St. Edmunds. Designed by Basil Oliver ..	74, 75
		New Altar Cross, St. Thomas, New Groombridge, Sussex. Designed by H. S. Goodhart-Rendel ..	112, 113
		A Fireplace in the Showroom of the Gas Light and Coke Co., Horseferry Road, S.W. Designed by Walter Tapper, A.R.A.	300

ARTICLES AND ILLUSTRATIONS—*continued.*

	PAGE		PAGE
Modern Movement in Continental Decoration. By Silhouette :		Pottery (Modern British Craftsmanship)— <i>continued.</i>	
1. The Evolution of the Ensemblier	248	Handled Jug in Salt-glaze Stoneware. Designed by Harry Simeon. Craftsmen : Doulton & Co.	193
2. The Hall	302	Painted Dish. By Alfred H. Powell	193
I. A Modern French Ensemble :		Stoneware Sauce Bottle. Designed by Bernard Leach. Craftsmen : The Leach Pottery	193
1.—Levard, A., the Ensemble; Lévy, Claude, Carpet; Bernard, Joseph, Sculpture. Craftsmen : Atelier Primavera	248	Prestatyn Pavilion and Swimming Pool. Designed by Easton and Robertson	276
2.—Guillemard, Boudoir; Craftsmen : Atelier Primavera	249	Prestatyn Pavilion and Swimming Pool. Designed by Easton and Robertson	276
3.—Soguot, Boudoir Entrance; de Chassaing, Gilded Statue; Craftsmen : Atelier Primavera	249	Prout, Samuel. By Jane Quigley	3
4.—Levard, A., Piscina filled with Glass; Bernard, J., Statue; Lévy, Claude, Carpet; Guillemard and Soguot, Boudoirs; Craftsmen : Atelier Primavera	249	"Quietways," Brasted, Kent. Designed by Oswald P. Milne	277
5–6.—Mallet-Stevens, R., Hall of a Tourist Agency : Study in the Home of M. Gardiner	250	Ratisbon Cathedral, Porch of. From a Water-colour Painting by Samuel Prout	4
7.—Dominique : Office of the Director of the Maison Houbigant	250	Recent Books :	
8–9.—Ruhlmann : Drawing-room and Bedroom	251	The Work of Ernest Newton, R.A. By W. R. Lethaby	37
10.—Chareau, Pierre, Library	251	Historic Costume. By Marjorie and C. H. B. Quennell	39
II. The Hall :		Oxford Renowned. By E. Beresford Chancellor	40
1.—A Lounge Hall. Designer : M. Lemardely	302	The Golden Age of the Medici. By Sir Banister Fletcher	79
2.—A Hall Entrance. Designer : Rob Mallet-Stevens	303	Caricatures. By E. Beresford Chancellor. Books and Theatres. By R. C. Davison	80
3.—Cabinet de Toilette. Designer : Rene Gabriel. Craftsmen : The Atelier Primavera	303	Jesus College, Pembroke College, Oxford. By Percy S. Worthington	119
4.—A Comfortable Corner. Designers and Craftsmen : Ruhlmann and Laurent	304	Early History of Piccadilly. By E. Beresford Chancellor	119
5.—Another Corner. Designer and Craftsman : Pierre Chareau	304	Ten Woodcuts. By G. Bröchner	120
6.—A Hall of Japanese Screens. Designer : Pierre Chareau	304	New Spirit in the European Theatre, 1914 to 1924. By H. J. Birnstingl	120
7.—A Modern Hall. Rugs by Eileen Gray; Curtains by Jacques Liptchitz; Firedogs by Jean Lurcat; Ensemble by Pierre Chareau	305	Masterpieces of Spanish Architecture. By L. S. Elton	120
Modern Woodwork. By John Gloag	166	East Christian Art. By R. W. S. Weir. Changing London. By E. Beresford Chancellor. Provincial Houses in Spain. By L. S. Elton	206
Mount Melville : The Garden House. Designed by Paul Waterhouse	225	Preservation of Rural England. By the Editor	257
Notre Dame Du Port, Door of	24	Rhowmar, House at. Designed by Oswald P. Milne	226
Oslo, Housing in. By Georg Bröchner	46	Rochdale War Memorial. Architect : Sir Edwin Lutyens, R.A. Craftsman : E. R. Broadbent	132
Palazzo Contarini Fasan on the Grand Canal, Venice. From a Water-colour Painting by Samuel Prout	6	Romanesque Churches in the Auvergne. By Louise M. Richter	22
Paten, An English Fifteenth-Century	198	Royal Academy, Architecture at. By H. Chalton Bradshaw	291
Pearce Memorial Garden and Fountain, Thame, Oxon. Designed by Professor Worthington in conjunction with Cheadle and Harding	234	St. Anne Church, Royton, Lancashire. Designed by Temple Moore	57, 62
Plans :		St. Cuthbert, Middlesbrough. Designed by Temple Moore	60
Summit House, Red Lion Square, London	19	St. Mark's Church, Mansfield, Nottinghamshire. Designed by Temple Moore	16
The District Bank, Cornhill, London	92	St. Mary Rievaulx Church, Yorkshire. Designed by Temple Moore	13
Lordship's Close, Stapleford	103, 107	St. Luke, Well Hall, Eltham, Middlesex. Designed by Temple Moore	59
Lazard's Bank, Old Broad Street, London	271	St. Peter's Church, Barnsley, Yorkshire. Designed by Temple Moore	14–15
Prestatyn Pavilion and Swimming Pool	277	St. Wilfrid, Lidget Green, Bradford. Designed by Temple Moore	58, 62
Homes of Rest for Miners, Hucknall, Notts	280, 282	Samuel Prout. By Jane Quigley	3
Plasterer, The Craft of. By George P. Bankart (Modern British Craftsmanship)	160	Samuel Prout, Drawings by :	
Plasterwork (Modern British Craftsmanship) :		Arch of Constantine, Porch of Ratisbon Cathedral	4
Detail of Niche on the British Pavilion, Paris Exhibition, 1925. Craftsman : Anthony Betts. Architects : Easton and Robertson	160	East End of the Ruined Abbey of St. Bertin at St. Omer : View of St. Bertin Abbey looking North-west	5
Section of Beam Treatment : A Low-relief Ribbed Ceiling and Frieze. Designed and Modelled by Ernest Gimson	161	Palazzo Contarini	6
Section of Beam Treatment. Designed and Modelled by Ernest Gimson	162	Casa D'Oro, Venice	7
Detail of Panel from Barrel-vaulted Ceiling, "Rossdhu"; Barrel-vaulted Ceiling at Maidenhead. Designed and Modelled by George Bankart	163	Sculpture :	
Exterior Plasterwork at the White House, Leicester. Craftsman : G. P. Bankart. Architect : Ernest Gimson	163	Work of Frank Dobson. By Clive Bell	42, 43, 44, 45
Plaster Frieze and Chimney-piece of a House at Sapperton. Designed and carried out by Ernest Gimson	163	Selected Examples of Architecture :	
Little Bandfield Hall. Craftsman : Esmond Burton. Architect : A. Victor Heal	164	37 and 39 Stepney Green, London. By Tunstall Small and Christopher Woodbridge	28, 68
Plaster Frieze in a house at Minster. Craftsman : George Jack. Architect : Mervyn E. Macartney	164	Archway to New Square, from Carey Street, London. By Christopher J. Woodbridge	114
Ceiling at Rowalen Castle. Craftsman : G. P. Bankart. Architect : Sir Robert Lorimer	165	Birch's, No. 15 Cornhill, London. By Christopher Woodbridge	204
Vine Ceiling at Ellary. Craftsman : Samuel Wilson. Architect : Sir Robert Lorimer	165	The Deaf and Dumb Asylum, Lower Clapton Road. By Tunstall Small and Christopher Woodbridge	237, 286
Vine Ceiling at Ardkinglas, Argyllshire. Craftsman : Samuel Wilson. Architect : Sir Robert Lorimer	165	Stone, The Carving of. By Eric Hill	128
Pottery, Modern British. By John Adams	190	Summit House, Red Lion Square, London. Designed by P. J. Westwood and Emberton, A.A.R.I.B.A.	18
Pottery (Modern British Craftsmanship) :		Swimming Pool and Pavilion, Prestatyn. Designed by Easton and Robertson	276
Figure of Doris Keane in Hard Paste Porcelain Bisque. Designed by John Broad. Craftsmen : Doulton & Co.	190	Tallis's London Street Views. By E. Beresford Chancellor :	
"Honey-Buff" Table Ware. Designers and Craftsmen : Josiah Wedgwood and Sons, Ltd.	191	XXIV.—High Holborn (continued)	34, 35
Crown Worcester Table Ware. Designed by J. W. Wadsworth. Craftsmen : The Worcester Royal Porcelain Co.	191	XXV.—High Holborn (continued)	77
Jar in Salt-glaze Stoneware. Designed by W. Rowe. Craftsmen : Doulton & Co.	192	XXVI.—Holborn (concluded)	116, 117
Painted Jardinière. Designed by Truda Adams. Craftsmen : Carter Stabler and Adams, Ltd.	192	XXVII.—Farringdon Street	243
Stoneware Jar. Designed by Vera Huggins. Craftsmen : Doulton & Co.	192	XXVIII.—Skinner Street and King Street, Snow Hill	285
Sang-de-Bœuf Vase, "Ruskin" Pottery. Designed by W. Howson. Craftsmen : Ruskin Pottery	192	Temple Moore, Churches of. By H. S. Goodhart-Rendel	1–10, 11–56
An Inlaid Bowl. Designed by S. Hamada. Craftsmen : The Leach Pottery	192	Textiles. By Basil Ionides. (Modern British Craftsmanship)	182
Stoneware Vase. Designed by Bernard H. Leach. Craftsmen : The Leach Pottery	192	Textiles (Modern British Craftsmanship) :	
Group of Poole Pottery. Designers and Craftsmen : Carter Stabler and Adams, Ltd.	193	A Japanese Design. Designed and made by Turnbull and Stockdale	182
		Modern Design showing Egyptian Influence; Design showing Chinese Influence. Designed and made by Turnbull and Stockdale	183
		"The Winding Lane" Pattern; Tapestry Suited to Oak Decorations. Designed and made by A. H. Lee and Sons	183
		Design showing Modern French Influence. Designed and made by Heal and Son	184
		Table Cover. Made by the Bath Guild of Handicraft and Design. Designed by Vincent Rockingham	184
		Cover for the Wing Chair. Made by A. H. Lee and Sons. Designed by T. D. Lee	185
		Cretonne with Old Persian Design. Designed and made by Turnbull and Stockdale	186
		Novel Cretonne Design by Heal's	186

ARTICLES AND ILLUSTRATIONS—*continued.*

	PAGE		PAGE
Textiles (Modern British Craftsmanship)— <i>continued.</i>		Woodwork (Modern British Craftsmanship)— <i>continued.</i>	
Print of Cretonne taken from a Queen Anne Design. Designed and made by Turnbull and Stockdale	186	Part of Memorial Porch, St. Baldred's Church. Craftsmen : Nathaniel Grieve, W. and A. Clow, and Morris Meredith-Williams. Architect : Sir Robert Lorimer	170
Curtains for a Panelled Room. Made by Marion V. Dorn	187	Decorated Oak Panels. Craftsmen : W. and A. Clow, Moxon and Carfrae, and Morris Meredith-Williams. Architect : Sir Robert Lorimer	170
Repeat Pattern Designed for Cretonne. Designed by Marion V. Dorn	187	Pierced and Carved Door Panels. Designers and Craftsmen : Waring and Gillow, Ltd.	171
Thoughts on Stonecarving. By W. Aumonier	130	Lantern and Lamp. Craftsman : Esmond Burton. Architects : Sir Ernest Newton, R.A., and Sons	172
Torshov Complex, Oslo	49	Figure-head to R.Y.S. Flying Cloud. Craftsmen : Gilbert Beale. Architect : Fernand Billerey	172
Ullevaal Complex, Oslo	47	Carvings on Bookcase Ends. Craftsman : E. S. Frith. Architects : Sir Aston Webb and Son	172
Venetian Palace of the Fifteenth Century. By the Contessina Lisa Scopoli	108	Billiard Marker. Designer : Gerald Brown. Craftsmen : G. and A. Brown, Ltd.	172
Wells Cathedral, Statue in	195	The Throne of the Queen of Abyssinia; Coat of Arms, Marlborough College; Wood Tracery. Designed and made by Laurence Turner	173
Westminster Cathedral : The Blessed Oliver Plunket	195	Royal Coat of Arms for Liberty's. Designed by G. Kruger Gray. Craftsman : Laurence Turner	173
Winchester, House at. Designed by Alan A. Brace	64	Carved Mirror Frame. Craftsmen : H. H. Martyn & Co.	173
Winchester Vulgate, Initial Letter from	199	Picture Framing in Oak. Craftsmen : John Daymond and Son. Architects : C. Smith and Sons	174
Winterstoke Gardens Sun Shelter. Designed by Sir John Burnet and Partners	222	Drops Carved in Limewood. Designed by Darcy Braddell. Craftsman : Esmond Burton	174
What the Building Said. By A. Trystan Edwards	294	Torchère at Lal Bagh Palace, Indore. Craftsmen : H. H. Martyn & Co. Architect : Bernard Triggs	174
Woodwork, Modern. By John Gloag	166	Detail of an Overmantel in Carved Oak. Craftsmen : G. and A. Brown, Ltd. Architect : Gervaise Bailey	174
Woodwork (Modern British Craftsmanship) :		Carving in Mahogany. Craftsmen : E. J. and T. Bradford. Architect : Lionel M. Grace	175
Panel for Gunroom Door. Craftsman : P. G. Bentham. Architects : Richardson and Gill	166	Detail of Wood-carving. Craftsmen : H. H. Martyn & Co.	175
Staircase in Carved and Waxed Silver Spruce. Designer : Gerald Brown. Craftsmen : G. and A. Brown, Ltd.	167	Marble Font with Carved Oak Cover. Craftsmen : Allan and Sons, and W. and A. Clow. Architect : Sir Robert Lorimer	175
Tudor House, East Well, at. Craftsman : Laurence Turner. Architects : E. T. and E. Stanley Hall	167	Drop Detail of Wood-carving. Craftsmen : H. H. Martyn & Co.	175
Staircase at "Midtimber," Lynchmere. Craftsmen : F. Milton and Sons. Architect : J. C. S. Soutar	167		
Carved and Pierced Panel of a Staircase. Designed and made by Waring and Gillow	168		
Altar Cross and Candlesticks in Ebony. Craftsman : Romney Green. Designer : Edward Maufe	169		
Masonic Furniture. Craftsmen : Dove Bros. Designer : Sir Banister Fletcher	169		
Lectern in Carved Wood. Designer and Craftsman : Laurence Turner	169		
Carving in Oak from Choir Stalls, Liverpool Cathedral. Craftsman : H. G. Ratcliff. Architect : Sir G. Gilbert Scott, R.A.	169		

PLATE ILLUSTRATIONS

JANUARY.	APRIL.
I. Trafalgar Square, London	I. A Woodcut by Leonhardt Beck.
II. St. Mark, Mansfield, Nottinghamshire.	II. Water Eaton, Oxfordshire.
III. Summit House, Red Lion Square, London.	III. Oare House, Wiltshire.
IV. The Church of Notre Dame Du Port, Clermont-Ferrand.	IV. A Lead Tank and Dolphin Bracket.
V. Saint Marie Des Chazes.	V. Organ Screen and Rostrum, Second Church of Christ Scientist.
FEBRUARY.	VI. A Wardrobe in Mediterranean Walnut.
I. St. Paul's Cathedral, London.	
II. The Ullevaal Complex.	MAY.
III. The Hall of Memory, Birmingham.	I. The Chapel by the Lake.
IV. The Hall of Memory, From the Colonnade.	II. The Façade to Kensington Road.
V. St. Wilfrid, Harrogate.	III. A Sketch Forecast of a Portion of the Lay-out Scheme for Drakelow, Derbyshire.
MARCH.	IV. The Pearce Memorial Fountain (facing the High Street, Thame).
I. The Majesty of the Church.	
II. The District Bank, Cornhill.	JUNE.
III. Domestic Ironwork : Danish Ironwork Remounted on a Later Door.	I. 1 Arundel Street, Strand (in colour).
IV. East Cliff, Gloucestershire : "The Garden Entrance to the Dining-room."	II. The Ruins of the Château.
V. Lordship's Close, Stapleford : A Detail of the Garden.	III. The Main Entrance to Lazard's Bank, Old Broad Street, London.

ARTISTS, AUTHORS, CONTRIBUTORS, Etc.

	PAGE		PAGE
Abercrombie, Patrick : Letters of an Eighteenth-Century Architect	258	Barnsley, Sidney :	
Adams, John : Modern British Pottery	190	Three Cabinets	298
Adshead and Ramsey : A Doctor's House and Flats	8	Bath Artcraft, Ltd. :	
Anrep, Boris : "The Resurrection"; The Vision of St. John	197	Oak Bookcase	176
Atkinson, Robert :		Bedroom Furniture	177
Wrought-iron Railing from the Vaudeville Theatre	155	An Armchair in Oak; Draw Table	178
Wall Lights at the Vaudeville Theatre	155	Mahogany Cabinet	247
Atkinson, R. F. : Column Capital in Portland Stone	134	Bell, Clive : Frank Dobson	41
Aumonier, W. :		Bell, R. Anning : Memorial in Hoptonwood Stone	138
Detail of Main Cornice, The Westminster Bank, Threadneedle Street, London	127	Bellman, Ivey and Carter, Ltd. : "Scagliola Marble" at the Canadian Government Building, Trafalgar Square	127
More Thoughts on Stone-carving	130	Bentham, P. G. :	
Keystones for the Gas Light and Coke Co., Kensington	133	Portion of Enrichment round Doorway of a building in Gresham Street, London	137
Baguès, Ltd. :		Panel in Oak for a Gunroom Door	166
Wrought-iron Railing from the Vaudeville Theatre	155	Billerey, Fernand : Figure-head to R.Y.S. Flying Cloud	172
Wall Lights at the Vaudeville Theatre	156	Birmingham Guild, Ltd. :	
Hall Lanterns	252, 255, 256	Gates in Wrought Iron for British Medical Association	147, 148
Bailey, Gervaise : Detail of an Overmantel in Carved Oak	175	Cut and Chased Bronze Panel	155
Bailey, T. : Sculptured Head Motif above a Pediment	159	Blake, Vernon : Les Baux-En-Provence	265
Bainbridge Reynolds, W. : Staircase at 9 Halkin Street, London	152	Blomfield, Sir Reginald, R.A. : Homes of Rest for Miners, Hucknall, Notts	281
Ball, T. H., & Co. : Black Glass Gallery, 25 Park Lane, London	125	Blow and Billerey :	
Bankart, G. P. :		Fireplace at 34 Queen Anne's Gate, London	131
The Craft of the Plasterer	160	Fireplace at 9 Halkin Street	131
Details from Barrel-vaulted Ceilings	163	Staircase at 9 Halkin Street	152
Exterior Plasterwork at the White House, Leicester	163	Blunt and Wray : Memorial Tablet in Bronze with Pure Tin Inlays	154
Bedroom Ceiling at Rowalen Castle	165	Brace, Alan : A House at Winchester; Cottage near Preston Candover	66
Barnsley, Edward :		Braddell, Darcy :	
Gate-leg Table	178	Bear in Stone	138
Wardrobe in English Oak	180	Grate Furniture	155
Walnut Bureau	299	Finger-plate	158

ARTISTS, AUTHORS, CONTRIBUTORS, Etc.—*continued*.

	PAGE		PAGE
Bradford, E. J., and A. T.: Stone-carving to the Reveals of the Windows at the Plaza Theatre	137	Esch, Vincent J.: Memorial Gates at Queen Victoria Memorial, Calcutta	155
Bradshaw, H. Chalton: Architecture at the Royal Academy	291	Falconer, Baker and Campbell: Great Rissington Manor Garden House	225
British Luxfer Prism Syndicate, Ltd.: Dome for New Offices of the British India Steam Navigation Co., Calcutta	156	Farmer and Brindley: Chapel of the Blessed Sacrament, Fife	125
Broadbent, E. R.: Panel Frieze at Britannic House	126	Marble Fireplace at 9 Halkin Street, London	131
Wall Tablet; Rochdale War Memorial; Fireplaces	132	Fenning & Co.: Oundle School Memorial	124
Plaques of Seals of Old London Water Companies	135	Fletcher, Sir Banister: The Golden Age of The Medici	79
Keystones at Britannic House	139	Masonic Furniture	169
Bröchner, Georg: Housing in Oslo	46	Francis, Eric C.: East Cliff, Gloucestershire	102
Bromsgrove Guild, Ltd.: Gates for the New "South China Morning Post" Building, Hong Kong	149	Frith, E. S.: Carving on Bookcase Ends	172
Crozier made for the Bishop of Ripon	153	Galsworthy, Ltd.: Georgian Lanterns	159
Cast Brass Altar Cross	153	A Clock Lantern	253
A Lead Tank	155	Ceiling Fitting for a Yacht	255
Brown, Gerald, Designs by: Keystone in Carved Portland Stone	122	Gardens, the Making of, R.I.B.A. Exhibition, by Clough Williams-Ellis	222
Column Capitals in Portland Stone	134	Gardner, J. Starkie: Ship Weathervane	158
Plaster Models for a Tympanum Panel	135	Gibson, W. M. J.: Bronze Hinged Grille	157
Vases in Carved Portland Stone	136	Gilbert, Walter: Essentials of Good Craftsmanship in Metalwork	147
Grate Furniture	155	Gilbert, W. and L. Weingartner: Bronze Figures in Liverpool Cathedral	153
Staircase in Carved and Waxed Silver Spruce	167	Gill, Eric: The Carving of Stone	128
Billiard Marker in Wood and Brass	172	Two of the Stations of the Cross in Westminster Cathedral	195
Detail of an Overmantel in Oak	174	Gimson, Ernest: Sections of Beam Treatment for Panelled Room	161, 162
Brandt, Edgar: Wrought-iron Ceiling Lamps	254, 255	Low-relief Ribbed Ceiling and Frieze	161
Budden, Professor Lionel B.: The Birmingham Hall of Memory	50	Exterior Plasterwork at the White House, Leicester; Plaster Frieze and Chimneypiece at Sapperton	163
Burn, Mackintosh: A Lobby Entrance	149	Gloag, John: Modern Woodwork	166
Burnet, Sir John and Partners: Winterstoke Gardens Sun Shelter	222	Goodhart-Rendel, H. S.: Churches of Temple Moore	12, 56
Burton, Esmond: Bear in Stone	138	Granger and Leathart: A Bronze Urn	154
Plasterwork at Little Bandfield Hall, Essex	164	Kensington Cinema	212
Lantern for a City Office; Lamp with Pinewood and Lead Heads	172	Grant, Duncan: Banner of the Blessed Sacrament	194
Butler, R. M.: Repoussé Panel for a Tabernacle Door	153	Grayson, Barnish and McMillan: Lion Head Cornice for Southport War Memorial	138
Decorative Panel for St. Anne's Church, Newfoundland	200	Green, Romney: Ebony Cross and Candlesticks	160
Base of a Three-light Window	201	Green, W. Curtis, A.R.A.: First-floor Balcony at Wolseley House, Piccadilly, London	26, 27
Window Panels	212	Gunton and Gunton and A. Victor Heal: Lazard's Bank, Old Broad Street, London	270
Cæsar and Sons: Brick Fireplaces	146	Hall, Edwin T., and Stanley, E.: Chimneystacks at Tudor House, London	144
Cart de Lafontaine: Memorial Tablet in Bronze with Pure Tin Inlays	154	Bronze Rostral Lamps	154
Carter, Stabler and Adams, Ltd.: Painted Jardinière	192	Rainwater Heads at Tudor House; Ventilators to Boiler-house at Tudor House	157
Group of Poole Pottery	193	East Well at Tudor House	167
Cautley, A. Munro: Panel at Ipswich Public Library	202	Window Light at Tudor House	201
Chancellor, E. Beresford: Book Review of Oxford Renowned	40	Hall, H. Austen: Plaques of Seals of Old London Water Companies	135
Tallis's Street Views	35, 77, 242	Hamp, Stanley: Brick Fireplaces	140
Caricatures	80	Harcourts, Ltd.: Electric Light Fittings	159
Clayton and Bell: Window at the New Café Royal	201	Harris, Vincent: Façade to Squash Court, Carlos Place, Grosvenor Square, London	143
Collier, S. and E., Ltd.: St. Jude-on-the-Hill, Detail of Cornice	142	Detail of Doorway at 58a Brompton Road, London	149
Wilbraham House	143	Harris, E. Vincent, and T. A. Moodie: Bronze Grilles at Glamorgan County Hall	152
Cooke and Twist: The Birmingham Hall of Memory	50	Harris and Sheldon: A Lobby Entrance	149
Cooper, Sir Edwin: The Banque Belge, Clock Pediment at	133	Hart, Son, Peard & Co.: Bronze Clock	152
Crawley, G. A.: Wrought-iron Entrance Door, Aldford House	151	Harvey, William: Craftsmanship in Brickwork	140
Crowther, C. Campbell: Art and Puritanism	207	Two Fireplaces in Brick	141
Daneshill Brick Co.: Façade to Squash Court, Carlos Place	143	Haskins and Bros.: Head Motif above a Pediment	159
Chimneystacks at Liberty's Building	144	Heal, Ambrose: A Mahogany Sideboard	179
Fireplace in Thin Tiles	145	A Mahogany Chest	180
Daymond, John and Son: Carving in Oak round a Picture Frame	174	Cabinet on Stand	181
Davies, H., and Son: Panel in Portland Stone	134	Wireless Cabinet for H.M. the King; A China and a Book Cabinet	246
Davison, R. C.: Book Review on Books and Theatres	80	Heal and Son: Design for Cretonne	184, 186
Dawber, E. Guy: Entrance Gates, Sandon Park	151	Henshaw, C.: Hinged Bronze Grille	157
Pendant in Toned Brass	152	Hepworth, P. D.: House at Bickley, Kent	209
Dernier and Hamlyn: Three Electric Light Fittings	154	The Kensington Cinema	212
Dix, Arthur J.: Portion of Window at Hull Guildhall	201	Brick Gable in the Dutch Manner	143
Dorn, Marion V.: Curtains for a Panelled Room; Design for a Cretonne	187	Hill, Oliver: Fireplace at Fairmile Court; Fireplace at 15 Hill Street, Mayfair	132
Doulton & Co.: Fountain Figure and Pedestal; Panel in Faience for the Children's Home, Bow	189	Wilbraham House, London	143
Figure of Miss Doris Keane in Hard Paste Porcelain Bisque	191	Fireplace in Thin Tiles; Fireplace Lined with Roof Slips at Knowle, Warwick	145
Bowls in Salt-glaze Ware	192, 193	Blue Pebble Court, Binfield	225
Dove Brothers, Craftsmanship by: Masonic Furniture	169	Hope, H., & Co.: Rainwater Heads	154
Dryad Works, Craftsmanship by: Bronze Bow Handle	158	A Lead Tank	155
Bronze Newel Lamp	159	Panel at Ipswich Public Library	202
Duncan, Watson: Hall Light	253	Howes, Alan: Memorial in Hoptonwood Stone	138
Durst, Alan L.: Ecclesiastical Ornament	194	Howson, Taylor, W.: Sang-de-Bœuf Vase in "Ruskin" Pottery	192
Easton and Robertson: Detail of Niche on the North Side of the British Pavilion, Paris Exhibition	160	Hussey, Christopher: John Vanbrugh	90
Pavilion and Swimming Pool, Prestatyn	276	Ionides, Basil: Textiles	182
Eden, F. C.: Example of Tooling in Hoptonwood Stone	133	Jack, George: Plaster Frieze at Minster, Sussex	164
Edwards, A. Trystan: What the Building Said	294		
Emms, J. L.: Rainwater Heads at Liberty's Building	157		
Ern, Cecil: Ships' Lantern	253		
Six-light Centre Pendants	254		

ARTISTS, AUTHORS, CONTRIBUTORS, Etc.—*continued.*

	PAGE		PAGE
Jones, Francis, and Dalrymple: The District Bank, Cornhill, London	92	Sellers, J. H.: Cabinets in Marquetry and Inlay	247
Jones-Lock Co.: Finger-plate and Handle in Silver	158	Shepherd, J. C., and Jellicoe, G. A.: Collegio Rosa, Spello	224
Judge, Max: The Majesty of the Church	81	Singer, J. W., and Sons:	
Kieffer, W. J., and Fleming, H. S.: Lordship's Close, Stapleford, Cambridgeshire	106	Bronze Sliding Doors	149
Leach Pottery:		Cast Bronze Doors	150
An Inlaid Bowl; A Stoneware Vase	192	Bronze Grilles for Glamorgan County Hall	152
Stoneware Sauce Bowl	193	Smith, A. G.: A Brick Fireplace	141
Lee, A. H., and Sons:		Smith, Charles, and Son: Carving in Oak round a Picture Frame	174
Winding Lane Design; Tapestry suited to Oak Decorations	183	Soutar, J. C. S.:	
Cover for a Wing Chair	185	Brick Fireplace	145
Lethaby, W. R.: Book Review of the Work of Ernest Newton, R.A.	37	Staircase at "Midtimber," Lynchmere	167
Lloyd, Nathaniel: Domestic Ironwork	97, 229	Spencer, Edmund: Grate Furniture	155
Lorimer, Sir Robert:		Stabler, Harold: The Use and Abuse of Faience	188
Bedroom Ceiling at Rowalen Castle; Vine Ceiling at Ellary; Oval Vine Ceiling at Ardkinglas	165	Stark Bros: A Wardrobe with Flame Panels	181
Two Decorated Oak Panels; Park of the Memorial Porch, St. Baldred's Church	170	Strode & Co.: Detail of a Doorway at 58a Brompton Road	149
Marble Font with Carved Oak Cover	175	Sudlow, Ballardis and Thompson: Dome for the New Offices of the British India and Steam Navigation Co.	155
Lazard's Bank	270	Tapper, Walter, A.R.A.: Detail for Fireplace in the Showroom of the Gas Light and Coke Co., Horseferry Road, S.W.	300
Lutyens, Sir Edwin, R.A.:		Thomson, Frank: Iron and Bronze Panel	157
Panel Frieze at Britannic House	126	Tilden, Philip: Black Glass Gallery, 25 Park Lane	125
Rochdale War Memorial	132	Triggs, Bernard:	
Memorial in Hoptonwood Stone	138	Bronze Lamp	158
Keystones at Britannic House	139	Torchère at Lal Bagh Palace, Indore	174
Detail of Cornice at St. Jude-on-the-Hill	142	Trollope and Sons: Fireplace at 34 Queen Anne's Gate	131
Passenger Gates for British Medical Association	147, 148	Turnbull and Stockdale:	
McIntyre, Raymond: Exhibitions	36, 78, 114, 203, 244, 291	A Japanese Inspired Design	182
Mansfield, Leslie, and Thomas H. Mawson and Sons: A Marble Corridor at "The Hill," Hampstead	127	Modern Designs showing Egyptian and Chinese Influence	183
Mantle, Paul A.:		Chintz taken from an old Persian Design; Chintz taken from a Queen Anne Design	186
Rainwater Heads	154	Turner, Laurence:	
A Lead Tank	155	Alabaster Panel	121
Panel at Ipswich Public Library	202	Memorial Tablet	123
Martyn, H. H., Ltd.:		Masonry and Stone-Carving	124
Column Capital in Portland Stone	134	Wall Tablet	132
Wrought-iron Entrance Door, Alford House	151	Example of Tooling in Hoptonwood Stone	133
Bronze Entrance Gates, Queen Victoria Memorial, Calcutta	156	East Well at Tudor House	167
Iron and Bronze Panel	157	Lectern in Gilded Wood	169
Bronze Lamp	158	Throne of the Queen of Abyssinia	173
Electric Light Standard	159	Coat of Arms at Marlborough College	173
Carved Mirror Frame	173	Wood Tracery; Royal Coat of Arms at Liberty's	173
Torchère at Lal Bagh Palace	174	Tyson Smith, H.:	
Details of Wood-Carving	175	Memorial Tablet in Alesia Marble	133
Lanterns in Bronze and Glass	255	Panel in Portland Stone	134
Maufe, Edward: Ebony Altar Cross and Candlesticks	169	Garden Bench in Portland Stone	135
Mewès and Davis: Detail of the Main Cornice, the Westminster Bank, Threadneedle Street	127	Lion Head Cornice for Southport War Memorial; Tree Pot	138
Milne, Oswald P.:		Brass Door Knockers	158
Marrow Mount, Huntercombe, Oxon.	142	Verity, Frank T.: Stone-carving to the Reveals of Windows at the Plaza Theatre, London	137
Downshire House, Bathing Pool and Loggia	223, 224	Verney, Lady: Letters of an Eighteenth-century Architect	258
House at Rhowmar, North Wales	226	Wainwright and Waring, Albany Forge, Ltd.:	
"Quietways," Brasted Chart, Kent	227	Ventilators to Boiler-house at Tudor House, London	157
Milton, F., and Sons, Ltd.: Staircase at "Midtimber," Lynchmere	167	Ship Weathervane on Tudor House	158
Newton, Ernest, R.A., and Son: Lantern for a City Office; Lamp with Pinewood and Lead Heads	172	Window Light at Tudor House	201
Oliver, Basil: "The Fox" Sign, Eastgate Street, Bury St. Edmunds	74, 75	Waring and Gillow, Ltd.:	
Osler and Faraday: Hall Lanterns	253, 254	Carved and Pierced Panel of a Staircase	168
Palliser, H. W.: Owl Carved in Stone	128	Carved and Pierced Door Panels	171
Palmer and Turner:		Warwick, Septimus: "Scagliola Marble" in the Hall of the Canadian Government Building, Trafalgar Square, London	127
Keystone in Portland Stone	122	Waterhouse, Paul:	
Column Capitals in Portland Stone	134	Chapel of the Blessed Sacrament, Fife	125
Plaster Models for a Tympanum	135	Garden House at Mount Melville	225
Vases in Carved Portland Stone	136	Weaver, Sir Lawrence, K.B.E., F.S.A.: "Modern British Craftsmanship"	122
Pirie, J. M., & Co., Ltd.:		Webb, Sir Aston, and Son:	
Chinese Door in Wrought Iron	149	Bronze Clock	152
A Bronze Urn; Bronze Rostral Lamps	154	Carving on Bookcase Ends	172
Wrought-iron Staircase Lantern	155	Webb, Maurice: Report of the First International Congress on Architectural Education	83
Chinese Hall Lantern	253	Webb, T.: Chimneystacks at Nether Winchenden Priory	144
Powell, Alfred H.: A Painted Dish	193	Wedgewood and Sons, Ltd.: "Honey-Buff" Table Ware	191
Powell, B.: Great East Window, Liverpool Cathedral	201	Westwood, P. J., and Emberton, A.A.R.I.B.A.: Summit House, Red Lion Square, London	18
Prentice, A. N.: Electric Light Fitting	159	Whitehead, J., and Sons:	
Quennell, Marjorie, and C. H. B.: Book Review on Historic Costume	39	Marble Corridor at "The Hill," Hampstead	127
Quigley, Jane: Samuel Prout	3	Clock Pediment in Carved Marble at the Banque Belge, London	133
Ratcliff, F. G.: Carving in Oak from the Choir Stalls, Liverpool Cathedral	169	Column Capital in White Marble	134
Ravenhead Sanitary Pipe Co.: Coat of Arms in Rus Material	140	Wickett and Reed: A Brick Fireplace	141
Reeves, P. Oswald: Repoussé Panel for a Tabernacle Door	153	Williams-Ellis, Clough:	
Richardson and Gill: Portion of Round Doorway of a Building in Gresham Street, London	137	Oundle School Memorial	124
Richter, Louise M.: Some Romanesque Churches in the Auvergne	22	Stone Terminal Seat	130
Roberts, Anthony: Detail of Niche on the North Side of the British Pavilion, Paris Exhibition, 1925	160	Fire Basket at 8 Hanover Terrace	155
Roberts, George: Coat of Arms in Rus Material	140	The Making of Gardens	221
Rockingham, Vincent: Card-table Cover	184	Wilson, Samuel: Vine Ceiling at Ellary, Argyllshire; Oval Vine Ceiling at Ardkinglas	165
Rogers, John C.: Furniture	176, 246, 297	Wippell, T., & Co.: Decorative Panel	201
Russell, Gordon:		Woodbridge, C. J., and Tunstall Small:	
A Corner Cupboard in Oak	247	37 and 39 Stepney Green, London	28, 29
Walnut Cabinet	299	Archway to New Square from Carey Street	114
Sandell, F., and Sons: Brick Gable in the Dutch Manner	143	Worcester Royal Porcelain Co., Ltd.: Crown Worcester Table Ware	191
Scopoli, The Contessina Lisa: Palace of the Fifteenth Century	108	Worthington, Professor J., in conjunction with Cheadle and Harding: Pearce Memorial Garden and Fountain, Thame	234
Scott, Sir Gilbert, R.A.:			
Carving in Oak from Choir Stalls, Liverpool Cathedral	169		
Great East Window, Liverpool Cathedral	201		

THE ARCHITECTURAL REVIEW

A Magazine of Architecture & Decoration

EDITED BY WILLIAM G. NEWTON, M.C., M.A. OXON., F.R.I.B.A.

CONTENTS

VOL. LIX

JANUARY 1926

NO. 350

	PAGE		PAGE
A YEAR'S WORK. BY THE EDITOR	1	RECENT BOOKS— <i>continued</i> :	
SAMUEL PROUT. BY JANE QUIGLEY	3	OXFORD RENOWNED. BY E. BERESFORD	
A DOCTOR'S HOUSE AND FLATS AT KENNING- TON, LONDON. DESIGNED BY ADSHEAD AND RAMSEY	8	CHANCELLOR	40
THE CHURCHES OF TEMPLE MOORE. BY H. S. GOODHART-RENDEL	12	BOOKS OF THE MONTH	xlii
SUMMIT HOUSE, RED LION SQUARE, LONDON. DESIGNED BY P. J. WESTWOOD AND EMBERTON, A.A.R.I.B.A.	18	CORRESPONDENCE	xlii
SOME ROMANESQUE CHURCHES IN THE AUVERGNE. BY LOUIS M. RICHTER	22	A MODEL OF ST. PAUL'S	xliv
MODERN DETAILS: THE FIRST FLOOR BAL- CONY, WOLSELEY HOUSE, PICCADILLY, LONDON. FROM A DESIGN BY W. CURTIS GREEN, A.R.A.	26	A NEW BUILDING MATERIAL	xliv
SELECTED EXAMPLES OF ARCHITECTURE: A SURVEY OF SEVENTEENTH AND EIGH- TEENTH-CENTURY ENGLISH DOMESTIC ARCHITECTURE, 37 AND 39 STEPNEY GREEN, LONDON. BY TUNSTALL SMALL AND CHRISTOPHER J. WOODBRIDGE	29	INSTITUTE OF BRITISH ARCHITECTS	xliv
TALLIS'S LONDON STREET VIEWS: XXIV.— HIGH HOLBORN (CONTINUED). BY E. BERESFORD CHANCELLOR	35	BOOK ANNOUNCEMENTS	xliv
EXHIBITIONS. BY RAYMOND MCINTYRE	36	UR OF THE CHALDEES	xlvi
RECENT BOOKS:		A NOTABLE LECTURE ON STAINED GLASS ..	xlvi
THE WORK OF ERNEST NEWTON, R.A. BY W. R. LETHABY	37	ATHOLL STEEL HOUSES	xlviii
HISTORIC COSTUME. BY MARJORIE AND C. H. B. QUENNELL	39	OBITUARY	1
		THE EXCAVATION OF A PRE-ROMAN GRAVE ..	1
		TRADE AND CRAFT	1
		PLATE ILLUSTRATIONS.	
		TRAFALGAR SQUARE, LONDON. FROM THE PAINTING BY WILLIAM WALCOT, R.E. ..	Plate I
		ST. MARK, MANSFIELD, NOTTINGHAMSHIRE FROM THE SOUTH-EAST. TEMPLE MOORE, ARCHITECT	Plate II
		SUMMIT HOUSE, RED LION SQUARE, LONDON. P. J. WESTWOOD AND EMBERTON, A.A.R.I.B.A., ARCHITECTS	Plate III
		THE CHURCH OF NOTRE DAME DU PORT, CLERMONT-FERRAND	Plate IV
		SAINT MARIE DES CHAZES	Plate V

Articles, photographs, or drawings sent with a view to publication will be carefully considered, but the Proprietors will not undertake responsibility for loss or damage. All photographs intended for reproduction should, preferably, be printed on albumenized silver paper.

All articles and illustrations should bear the name and address of the sender, and postage should be sent to cover their return.

The Editor disclaims responsibility for statements made or opinions expressed in any article to which the author's name is attached, the responsibility for such statements or opinions resting with the author.

All communications on Editorial matters should be addressed to the Editor, THE ARCHITECTURAL REVIEW, 9 Queen Anne's Gate, Westminster, S.W.1.

PREPAID SUBSCRIPTION RATES.

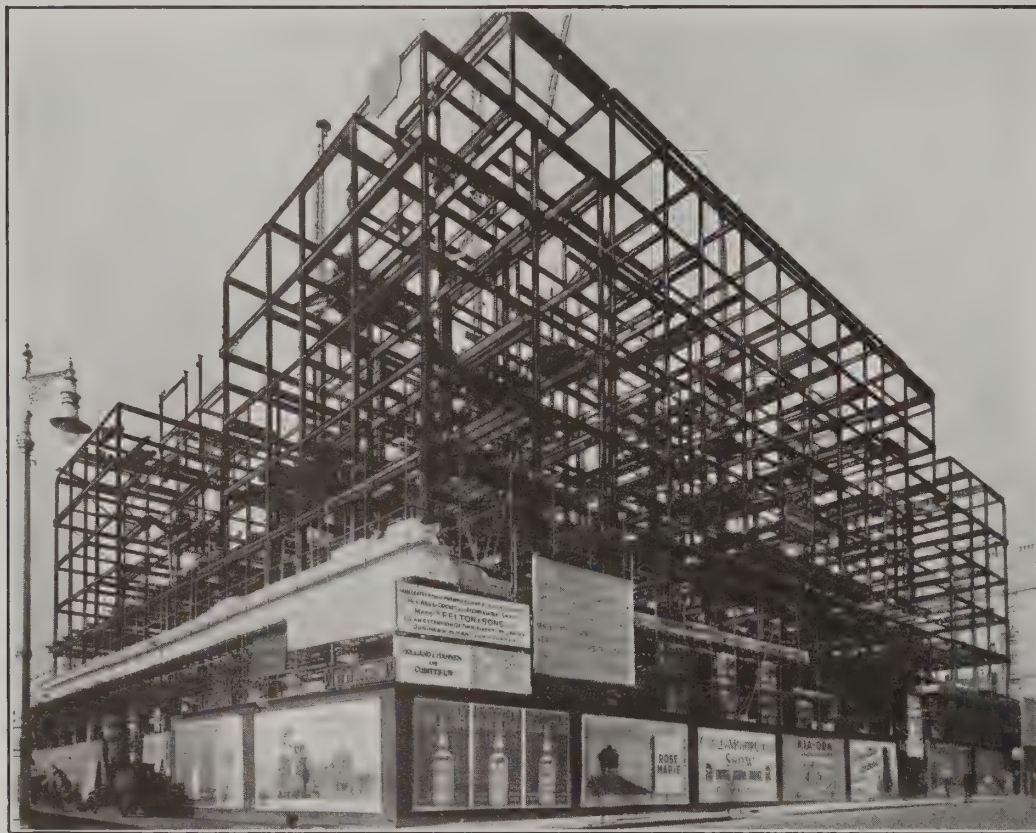
UNITED KINGDOM, £1 5 0 per annum, post free. U.S.A., \$7.50 per annum, post free. ELSEWHERE ABROAD, £1 5 0 per annum, post free. Cheques and Postal Orders should be made payable to THE ARCHITECTURAL PRESS, LTD., and crossed Westminster Bank, Caxton House Branch, and addressed to The Publisher, 9 Queen Anne's Gate, S.W.1.

THE ARCHITECTURAL PRESS, LTD.,
9 QUEEN ANNE'S GATE, WESTMINSTER, S.W. 1

TELEPHONE: 6936 VICTORIA (2 LINES).

TELEGRAMS: "BUILDABLE, PARL, LONDON."

STRUCTURAL STEEL.



DEVONSHIRE HOUSE, PICCADILLY, W.

Architects :
Carrère & Hastings with C. H. Reilly.

Contractors :
Messrs. Holland & Hannen & Cubitts, Ltd.

REDPATH, BROWN & CO., LTD.,

CONSTRUCTIONAL ENGINEERS,

3 Laurence Pountney Hill, E.C.4.

WORKS AND STOCKYARDS

LONDON Riverside Works, East Greenwich, S.E.	MANCHESTER Trafford Park.	EDINBURGH St. Andrew Steel Works.	GLASGOW Westburn, Newton. Office: 19 Waterloo St.	BIRMINGHAM Office: 47 Temple Row.	NEWCASTLE-ON-TYNE Office: Milburn House.
--	------------------------------	---	---	---	--

Registered Office:—2 St. Andrew Square, Edinburgh.



Plate I.

TRAFALGAR SQUARE, LONDON.

From the painting by William Walcot, R.E.

January 1926.

A Year's Work.

By the Editor.

THE past year has been by no means barren either in ideas or achievement, though it is always well to remember in considering an art so slow and laborious as architecture that the achievements of to-day are the ideas of 1923, and the ideas of to-day will not be bearing fruit until 1927. We have illustrated and commented on buildings so diverse as Adelaide House and Britannic House, the assembly halls for Bristol University and Marlborough College, the Auctioneers' Institute in Lincoln's Inn Fields and the Church for the Deaf and Dumb at Acton, the Wireless Station at Nauen and the extension of the Women's College at Ashburne Hall, Manchester. The year has revealed Regent Street in its new dress; and considerable progress has at last been made with the Quadrant, where the restrained sweep of Sir Reginald Blomfield's adaptation of Norman Shaw's work begins to give a large measure of unity to the junction of this much-discussed architectural scheme with the frank chaos of Piccadilly Circus. On the site of Devonshire House great buildings are growing up; most conspicuous is the stepped and terraced block of flats designed by Mr. Hastings and Professor Reilly, with its rich garter of sculptured amorini. The "old lady of Threadneedle Street" has made her home desolate to build herself more commodious premises. Indeed the year has been marked by a large volume of London building, and there seems to be no reason why the coming months should not prove equally busy.

Of the year's buildings in London, probably Adelaide House will have been the most interesting to architects. It is an attempt, and on the whole a successful attempt, to give outward expression both to plan and to structure—to plan in the sense that it emphasizes on its elevation a series of storeys all of equal importance, and to structure in so far as its external pattern is an echo of the stanchion and slab which really make up its skeleton. It of course does not reveal its skeleton. The outer covering is hung to the bones just as in all steel-frame buildings. But the grid of stone-work is in harmony with what is behind, and consciously aims at directing your thoughts to it. The sheer rise of the tower from the river level gives undoubtedly a fine pylon effect, a worthy entry to the City along this historic avenue of approach. That the Fishmongers' Hall is sadly overwhelmed by it is unfortunate. The grace of a past century

lingers about it, and we are naturally reluctant to lose it. This is the eternal difficulty of building in an old encumbered land such as ours. But there can be no doubt that two Adelaide Houses, one on each side of London Bridge, would form a most impressive City gate. It is a pity that the building which stands at the end of the vista is not more worthy of such a position.

We must expect more of these somewhat stark designs in stone. Mr. Sullivan in St. Martin's le Grand, and Mr. Emberton in Red Lion Square, have been thinking along the same lines. We hope, however, that it will not degenerate into the mere copying of a mannerism, as Norman Shaw's obelisk gables were copied, and, later, Belcher's petrified catkin ornament. We must avoid being carried away by a thing because it is new. The first essential in all originality is the idea. If it is a new idea, whether of use or construction, it is legitimate and interesting to underline it. But to run out of the beaten track simply because it is marked by the footsteps of our predecessors, is perversity. What architecture indeed seems to stand most sorely in need of at the present juncture is an agreement on the essentials of shape and expression, so that it can pursue its course and solve its ever-changing problems in an agreed language. The late W. P. Ker, in one of his essays which has recently been republished, puts the matter very clearly when he writes: "There is a convention of a school or a tradition such as keeps the artists from eccentricity, vanity, and expense of spirit, the convention which makes an understanding between them as to what is worth doing, and sets them speedily to work, instead of wasting their time considering what they ought to try next. It is this that makes an understanding also between the artist and his customers, and leads to activity both in production and appreciation." To be wondering and experimenting are, in themselves, no doubt signs of health. But we should do more at this stage if we wondered less. At the same time our clients with their everyday ideas keep in check our exuberance. And this is a good thing. Out of such interaction of ideas something worthy is more likely to come. We have to persuade not only ourselves but the man in the street, or at least in the board-room.

The general sanity and high standard of our smaller domestic work was evident at the recent exhibition of the

Architecture Club. These small houses are in the main unseen about the country, and it was good to see them paraded on the walls of the R.I.B.A. For insufficient attention has been paid to a grave danger, which politicians are unanimous in considering a matter for congratulation. The year has been almost a record year for the number of small private houses which have been built. This is no doubt healthy commercially, but it is growing to the proportions of a disaster to the amenities of the land. For all these little houses are visible. They are strung along the new arterial roads and occupy conspicuous sites on new building estates—these bungalows and gimcrack cottages, with their pale pink roofs, and mixture of materials, their bristling small features and gables, oriels, stained glass, rough-cast and red brick. The speculating builder has shown no advance for sixty years. His style is different, but as execrable as it ever was. And the generally high standard of the state-aided housing schemes has unintentionally contributed to this deplorable state of affairs. Their soberness and reticence are taken to be the mark of communal design, and as such unsuited to the taste of a citizen who can afford to make a free choice. For the sad truth is that the occupiers in their thousands are in love with this sort of thing. Even if the speculating builder repented, how can he be expected to go out of his way to get a good design when his clients prefer the bad?

This lowness of the average taste is serious. Will publicity help? A speaker at a recent architectural dinner said that he wanted more and more publicity for architecture, until the ordinary man could discuss it with as much interest as he would talk about football or racing. But improvement will hardly come in that way. In the case of sport, publicity followed interest, and was not the cause of it. And architecture cannot be written up for the mass, without being unendurably vulgarized in the process. The only hope seems to lie in a continually higher standard being maintained by those who are a little better-to-do. Then possibly taste will gradually improve in the same way and for the same reason as the standard of dress has noticeably risen in the last twenty years. A loud house will come to be considered as much a mark of social inferiority as a loud suit. Meanwhile the mischief goes on, and our country-side grows shabbier each year.

As we go to Press the news comes that the L.C.C., rejecting the recommendation of their sub-committee that the question should be further considered by an independent tribunal, has resolved on the destruction of Waterloo Bridge. Of the loss to the amenities of London it would be superfluous to write. Of the grave traffic congestion which a six-way bridge will cause in the Strand the responsible authorities will no doubt have something to say in due course. To our minds perhaps the most

serious aspect of the matter is the loss of prestige and the lessening of our confidence in the broad foresight of the body which governs London. It will be a tragedy if a Council which has such a fine tradition of care and keenness in the matter of public amenities should lose that tradition and become as indifferent to the civic importance of beautiful things as many provincial municipalities have been in the past.

The acute controversy over the Rima sculpture in Hyde Park has shown a growing recognition of the civic importance of art, that is, of its effect on the mind of the citizen. This is all to the good. With this view the extreme high-brow will have nothing to do. For him art is an exclusive and esoteric matter, hardly understood by its own high priests. If this were so of architecture, many of us would feel that it was not work to which a man should devote his life. It is because of its influence and importance in the lives of all that it becomes worthy of our whole energies and enthusiasm. And feeling this, we feel that it would be a much more striking thing if those revolted by horrors would daub with green paint the gimcrack villa and asbestos bungalow. These really are bad and dangerous. Rima, in her secluded sanctuary, can at worst but scare an occasional bird.

In the realm of ideas the Paris Exhibition will no doubt be having an effect in due course. The architecture, indeed, was frankly experimental, and suffered from the defect of being anxiously different without any particular reason behind it. But in decoration, fabrics, and furniture, with their emphasis on the simple treatment of beautiful materials on the one hand, and on the other their gay and happy way with ordinary materials such as plaster, concrete, or glass, there were many starting points of new inquiry for an alert mind. Our craftsmen must not be left behind. We were leading in these fields a generation and a-half ago, though with more honour and recognition abroad than at home. We are a people sober and balanced enough to be able to afford a little licence in such matters, as a prudent banker may be improved morally by a little indulgence in gambling.

For the notable thing about architecture and its auxiliary arts is that it is world-wide. With national idiosyncrasies it yet speaks a universal language. We do not have to learn a foreign tongue to judge the Stockholm Town Hall, the Tribune Tower in Chicago, Chile House in Hamburg, or the housing schemes of Scandinavia. There is much more opportunity of direct interchange of thought in architecture than in literature or philosophy. This is an aspect which is always kept in mind in these pages. As we go over the whole world, so it is our aim to keep all our readers in touch with the best work of all countries. Yearly the nations grow a little nearer to one another, and architecture is a potent, as it is a universal and unsuspect, ambassador.

Samuel Prout.

By Jane Quigley.

SAMUEL PROUT, who was born at Plymouth in 1783, may be said to have begun his career as an architectural draughtsman at the beginning of the nineteenth century, when he made the acquaintance of John Britton, the antiquarian. Architecture was a vital element in the topographical art of the Early English school to which Prout essentially belonged, but until his meeting with Britton he had had but little opportunity for training, and there is no evidence that he was greatly interested in architecture. Hitherto he had employed his talent for drawing upon the subjects near at hand: the rocks and cliffs and shipping of his native town, with frequent excursions inland to draw rustic scenes. He was one of those artists whose powers develop slowly, unlike Girtin and Turner, the gifted men who preceded him by about ten years, and attracted attention while in their teens by their individual outlook and methods. From the outset of his career, Prout followed in the footsteps of Scott, Sandby, Hearne and other British landscape artists, whose art was mainly topographical.

The records of this artist's life are somewhat meagre, but they suffice for the student who wishes to follow the development of his art. He was very delicate from boyhood, and on that account his father allowed him to follow his bent instead of insisting that he should become, like himself, a "respectable mercer," according to the chroniclers of Samuel Prout's life. The boy became a pupil at Plymouth Grammar School, and often accompanied the headmaster—who was fond of sketching—on his expeditions. Further, he had for fellow-pupil Benjamin Robert Haydon, the future artist, and the lads of similar tastes went about sketching together, thus acquiring a certain facility. Prout is said also to have had lessons from a local drawing master, and his efforts must have been fairly good, since John Britton, in search of an artist to illustrate his book "The Beauties of England," asked the youth, then about eighteen, to accompany him into Cornwall, his expenses to be paid in return for drawings to be made at various places between Plymouth and Truro.

In passing, it is interesting to note the strange career of John Britton, who rose from being a potman or cellarman at a London tavern to an esteemed position as an antiquarian and writer of various books. From cellarman he became an attorney's clerk, meanwhile having published some street ballads, and gradually made his way as writer and publisher of books on antiquarian and architectural subjects. Eventually he received, through Disraeli, a Civil List Pension, and wrote his autobiography, in which he records his first expedition with young Prout. He appears to have been a genuine, if somewhat eccentric person, who did some useful work for the Royal Literary Fund, and improved the existing conditions on copyright.

His first arrangement with Prout, however, was not very

auspicious for either of them. They started out in mid-December—on foot—and soon found that the young artist lacked the technical knowledge essential for his work. He did his utmost, but was in despair, mostly because ignorant of perspective. Some drawings of Druidical remains were satisfactory, but he could not adequately draw the old churches and other ancient buildings which Britton wished to include in his book. So, after many attempts, Prout returned to Plymouth by coach, sadder and wiser, no doubt, but no less determined to succeed. A year or so later Britton had him to stay at his house in Clerkenwell, where he copied drawings by notable artists, and began to sell to dealers his own drawings, at the average price of five shillings apiece, which gave him the satisfaction of earning something for himself. He was introduced to eminent artists, including West and Northcote, and was altogether delighted with London.

In 1808 Prout exhibited at the R.A., but just then his health broke down, and he went for a long period to his native county, staying for some time on Dartmoor, and working assiduously, the drawings he produced being purchased by Palser, the well-known dealer, and others.

Prout returned to London, and having established a certain position he married and settled at Brixton. From this time until he went to the Continent in 1819, he exhibited with various societies, sold his works to dealers and private patrons, gave lessons and wrote handbooks on art, and reproduced his drawings by means of aquatints, soft-ground etchings and lithographs. How so delicate a man accomplished so much work is a marvel, especially as he was subject to periodical bouts of headache, which for the moment incapacitated him.

During this period he must have done those water-colours of sea and coast which show a certain affinity with Cotman's work in the same genre, broadly treated, with massed effects of light and shade, and but for medical advice which sent him to work in Northern France, the artist might have made a name by his marine drawings, though it is unlikely that he would have made the same steady, if limited, income. More and more he became pre-occupied with architectural subjects, travelling from France to Belgium, Switzerland, Germany, and Italy, but from time to time he painted landscapes and seascapes, showing the bulk of his work at the Old Water-Colour Society, of which he had become a leading member.

When Prout first began to exhibit in London the Continental war prevented British artists from working abroad, the result being that the art-loving public were shown many of the beauties of this country, instead of the "foreign," scenes, then so popular. This preference for "foreign" art and artist was carried so far that Canaletto was preferred to Prout, and Van Huysum to William Hunt. Cozens, Constable, and David Cox, among others, were essentially painters of pure landscape, but the majority



THE ARCH OF CONSTANTINE, FROM A WATER-COLOUR PAINTING BY SAMUEL PROUT, IN THE TOWNSHEND BEQUEST, VICTORIA AND ALBERT MUSEUM.

Height, 14½ in. Width, 10½ in.

Reproduced by courtesy of the Victoria and Albert Museum.



THE PORCH OF RATISBON CATHEDRAL, FROM A WATER-COLOUR PAINTING BY SAMUEL PROUT, IN THE ELLISON GIFT.

Height, 2 feet 1¼ in. Width, 18¼ in.

Reproduced by courtesy of the Victoria and Albert Museum.



THE EAST END OF THE RUINED ABBEY OF
ST. BERTIN AT ST. OMER.

Pencil. (Size 15½ in. by 11½ in.)

Reproduced by courtesy of the Victoria and Albert Museum.



A VIEW LOOKING NORTH-WEST OF THE RUINED
ABBAY OF ST. BERTIN AT ST. OMER.

Pencil. (Size 16 in. by 11 in.)

Reproduced by courtesy of the Victoria and Albert Museum.

of their contemporaries were still influenced by the traditions of the Early English school, with its preference for topographical, and incidentally, architectural subjects. The vogue of the Naturalistic school was yet to come, and people were wearying of undiluted British subjects, as various art criticisms of that time inform us, notably the caustic comments of Ruskin, who greeted Prout's continental drawings with fervour. Writing of the monotony of the works shown at the Old Water-Colour Society, he says:

"Copley Fielding used to paint fishing boats for us in a fresh breeze. Off Dover, off Ramsgate, off the Needles, off anywhere on the South Coast, where anybody had been last autumn . . . and on the safe levels of our native soil, the sturdy statistics of Mr. de Wint and blunt pastorals of Mr. Cox, restrained within the limits of probability and sobriety alike . . .

"It became, however, by common and tacit consent, Mr. Prout's privilege, and it remained his privilege exclusively, to introduce foreign elements of romance and amazement into this—perhaps slightly fenny—atmosphere of English common sense."

Such were Ruskin's opinions, which would be very differently received to-day, and one cannot believe that it long remained Prout's special privilege to introduce foreign elements of romance, for in less than another decade Lewis,

David Roberts, and many others were working in Europe and farther afield, bringing back from South and East—Spain and Morocco and Egypt—fresh elements of "romance and amazement." Nevertheless, Prout had his own special subjects and methods peculiar to himself, which make his works recognizable among those of other artists. He adopted the reed-pen and brush-point with which to trace and accentuate the broken stonework of Gothic architecture, using brown ink instead of the indigo usually employed by his predecessors. This use of the reed-pen some critics have dismissed as a mere mannerism, but it was characteristic of Prout, and admirably served his purpose. His art was not exclusively concerned with Gothic architecture, for some of his best drawings are of Flemish town halls and Venetian palaces. But he never surpassed his drawings of Amiens, and it may be that Ruskin's unqualified preference for everything Gothic had a great influence on Prout.

In speaking of this artist's successes, one must not forget that he served an arduous apprenticeship to art before he produced works of real importance, and, having to support a family, and always asking very modest prices, drudgery was inseparable from his routine. Had there been less urgent need to sell, he would doubtless have worked at a higher average standard, but it is inevitable that much of a man's work produced under pressure of circumstances lacks that



THE PALAZZO CONTARINI FASAN ON THE GRAND CANAL, VENICE. A WATER-COLOUR PAINTING SIGNED "S. PROUT" (THE INITIALS IN MONOGRAM). BEQUEATHED BY THE LATE H. S. ASHBEE, ESQ.

Height, 17 in. Width, 11 $\frac{3}{4}$ in.

Reproduced by courtesy of the Victoria and Albert Museum.

delight in art which marks Prout's best drawings. Also, he rarely sold the originals, keeping them for his own use, so that many of the works from his hand, if not copies, are repetitions of a theme which, in the original drawing, was put down with spontaneous enjoyment. But the critics who chose to label Prout a mere copyist because he trained himself, to a great extent, by copying the works of other artists, do him an injustice. In those days training was difficult to obtain, and the copying of works by leading artists commonly practised. Girtin, Constable, Cox, and other artists of independent mind, copied works they admired, and made no secret of it.

As to his methods in water-colour work, they were conventional, and founded on the practice of the pioneers in this branch of art. A quotation from his "Easy Lessons in Landscape Drawing" shows the principles he taught his pupils, and on which his own methods were founded:

"But few colours are necessary, it being the balance of warm and cold colours which produces brilliancy; some of the cold tints being carried into the warm masses, and the warm tints balanced with cold. Light and shade should be distributed in large masses, uniting light and light, and shade to shade, to prevent confusion and distraction to the eye, which is always the effect of a number of prominent objects. There should be a union in chiaroscuro as well as in colour; nothing discordant, every part associating with each other."

Prout does not rank high as a colourist, though there are certain water-colours by him, especially of Venice, in which the colour is rich and glowing. But it is as a fine draughtsman he takes his place, with a great gift for composition and for light-and-shade. He used colour with a certain fastidious appreciation, with that delicate touch which marks all his work, and, although his colour is often dull, it is never discordant.

In his pencil drawings Prout shows unique ability. In fact, he has few rivals in the use of this medium. With regard to his art in general, Ruskin truly said that it was based on the use of "Cumberland lead." Some of the pencil drawings at South Kensington give ample proof of this, and the lithographs at South Kensington and the British Museum show much the same quality; the so delicate and nervous, and at the same time so sure a touch which characterizes even his least important sketches in the notebooks at South



THE CASA D'ORO, VENICE.

Water-colour. (Size 17 in. by 12 in.)

Reproduced by courtesy of the Victoria and Albert Museum.

Kensington. The characterization of his work is always notable, more especially in regard to architecture, and at this point an extract from Ruskin's writings on Prout is too valuable to be missed. In one brief passage he sums up just what one wishes to express:

"Take the little view of Amiens with the distant view of the Cathedral. . . . All this has been abstracted into a few steady lines, with an intelligence and precision and notation which builds the Cathedral as it stood there, and in such accurate likeness that it could be recognized at a glance from every other mass of Gothic in Europe."

Prout was not an imaginative artist. The visible world, as most people see it, sufficed for his art. The "light which never was on land or sea" was not for him, and indeed is foreign to the temperament of an artist noted for "apostolic faithfulness." One cannot, however, deny him a certain poetic quality, especially in such pencil drawings as those of the ruined Abbey of St. Bertin, to be seen at South Kensington, in the pleasant

environment of the Print Room, where also may be studied some of his notebooks filled with delightful little drawings.

At South Kensington there are several excellent water-colours by Prout, including a beautiful one of the Palazzo Contarini at Venice, and of lesser interest, the Porch of Ratisbon Cathedral, excellent in drawing and light and shade, but rather dull in colour, and less atmospheric than the Venice drawings. This collection also includes "The Arch of Constantine," and drawings of Würzburg and Dresden. At the British Museum there are some good water-colours, as well as the lithographs already mentioned. The Tate Gallery has "A Street Scene in Antwerp," and one or two other drawings, which do not show the artist to advantage.

Prout was so modest a man that he doubtless stood in his own light on some occasions, especially where prices were concerned, those by other men of that period, for example by David Roberts, being so much more highly priced. But one feels that he must have had confidence in his own powers as well as a great sense of pleasure in his art. A more sincere, upright, devoted artist than Samuel Prout never lived, and it is sad to think that so deserving a man had to work—in very bad health—up to the day of his death, while after his death his works began to sell for large sums. But this is so common an experience that the mere mention of it is a wearisome platitude. Prout died at his home in Clapham Rise, at the age of sixty-nine.

A Doctor's House and Flats

At Kennington, London.

Designed by Adshead & Ramsey.



FROM THE ROAD.



A CORNER VIEW



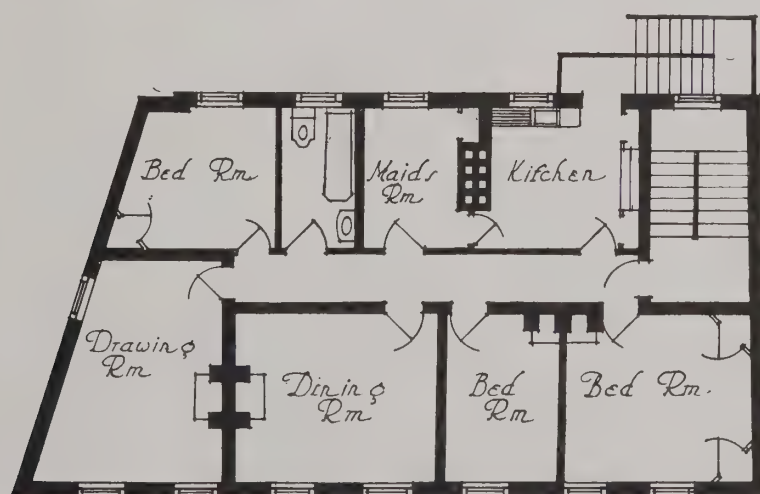
THE FRONT.



THE BALCONY ON THE FIRST FLOOR.



A WINDOW TREATMENT AT THE SIDE.



Second & Third Floor Plans.

A PLAN OF ONE OF THE FLATS.

The Churches of Temple Moore.

With a Note on the Use of Styles.

By H. S. Goodhart-Rendel.



ST. AIDAN, CARLTON (CHELMSLEY), YORKSHIRE,
1886-1887.

WHEN Temple Moore died, those who knew and loved his work seemed to hear the stroke of the clock which severs the present hour from the hours of the past. At his death there went from us, irrecoverably and for ever, the faith to which—even in this un-Gothic age—all Gothic things were possible. Of his fellow-labourers who remain, not one would pretend to his singleness of intention, to the completeness of his reliance upon the standards of beauty set in the Middle Ages. Great designers may still be among us who bring again to the service of religion those forms which religion has hallowed in the Ages of Faith, but in the work of all of them there is something of eclecticism, call it taint or savour as we will. To Temple Moore any adulteration of the mediæval spirit would have seemed—not blameworthy as to Ruskin, nor witless as to Viollet-le-Duc—but needless and vain. He thought Gothic, and, therefore, he built Gothic, almost as it seems unconsciously; Gothic as real, as spontaneous, as lovely as any which the authentic Gothic Age has left to us.

Now, it may very well be that the practice of Gothic style has been an anomaly from the moment when that style failed to meet the challenge of the Renaissance. It may well be that even its astonishing revival of vigour in the last century was nothing but a hectic prelude to its extinction. These are theses for the historian to consider, and important theses, too; important also to the prophet, and important, above all, to the teacher who would guide future artists along the line of least resistance from external intellectual forces. But no historian, prophet, or teacher can prove that because a work of art is anomalous in point of style it need fail in the essentials of beauty. These essentials transcend peculiarities of style as greatly as the essentials of poetic beauty transcend peculiarities of metre. A poem cannot be without metre, and a building cannot be without style, since if a poem be without conventional metre, and be not mere formless prose, it must be cast in that strictest of forms—free verse; a form in which a thousand metrical temptations

must be dodged or avoided in every line; and if a building be without conventional style, and be not mere artless engineering, it must be veto-bound and prisoned in the strictest of all conventions, that of deliberate stylelessness.

The only proper importance of style to architecture lies in its degree of aptness as a vehicle for the ideas of the artist who uses it. If it hamper him, or take control of his creative imagination unduly, it can do him harm; if it serve him as a ready and elastic means of expression, it can do him nothing but good. Some architects there may be whose inventions are most easily conveyed to the world by means of a stylelessness which avoids all historic associations; the inventions of others are reinforced and enriched by historic associations deliberately invoked. The difference between them is of no great moment if each work with sincerity and freedom. The apple of knowledge has been plucked and eaten; unconsciousness of style can never be regained. In almost everything which the modern architect has to do, he must choose one of many ways of doing it, each way having close positive or negative relation with the styles of the past. However anomalous the way which he chooses may appear on grounds other than those of art, to overestimate the importance of his choice on æsthetic grounds is to persevere in the Victorian error that style is the be-all of architecture.

Critical opinion at the present time considers the most appropriate course for contemporary architecture to be that of rationalizing and refining simple forms and eschewing ornament. "Curiously symptomatic—that thing," says one of Mr. Galsworthy's characters of the Whitehall Cenotaph; "monument to the dread of swank—most characteristic." To people in this mood, it is probable enough that the laws of statics will come eventually to supply sufficient as well as ultimate standards for the judgment of architecture. But, whether the mood be justified or not, it would be hard for critical opinion to maintain that such standards could, or should, have been adequate to guide the bolder ambitions of the Victorians. The various activities,

THE CHURCHES OF TEMPLE MOORE.



Plate II.

January 1926.

ST. MARK, MANSFIELD, NOTTINGHAMSHIRE.

From the South-East.

emotional and physical, of the nineteenth century, threw into the architectural pot a thousand fresh ingredients, ingredients so diverse and ill-chosen that a digestible product became impossible unless the mixture were passed through some sieve of experience. Too many cooks had spoilt the broth, and the old recipe of Georgian days was clean forgotten. As a strainer nothing was likely to serve so well as a limited and defined style, and such styles could only be found in the past. Whatever may be thought of the pointed arches and clustered shafts of the St. Pancras railway station and hotel, it must be admitted that these and the other Gothic forms employed give to the design a coherence which it would not have possessed had Sir Gilbert Scott and his assistants tried to body forth in new shapes their conceptions of the Romance of Steam, the Blessings of Progress, the Necessity of Polychromy, the Immanence of Truth in Beauty, and the Nobility of Labour (hand—, and machine—).

In ecclesiastical architecture this need for a recognized style to serve as a strainer for new ideas was less urgent than in secular, since the new ideas of the time in matters of church-building were relatively homogeneous, and for the most part admissible by logic. On the other hand, these ideas, tending as they did in the direction of mediæval Catholicism, gave of themselves a strong impetus toward the readoption of mediæval "styles." This is not the place in which to trace and recount the effects of this tendency, since for many years it had been completely established when Temple Moore's career began. Moore's position in the movement, however, is sufficiently peculiar for it to be necessary here to summarize briefly the antecedent causes of that peculiarity.

Pugin, the apostle of imitative English Gothic, died in 1852, and was followed to the grave a few years later by Carpenter, his greatest disciple. The undiluted mediævalism of these men was sustained in public favour only by their genius, and even during their lifetimes revolt had shown itself among their followers. Butterfield had set out upon his lonely but determined course, while the general mass of Gothic practitioners were preparing to follow Ruskin into foreign fields. By the year 1865, Puginism had completely disappeared, Ruskinism was waning, and Street and Burges, with their enthusiasm for experimental developments of the Early Gothic of France, were the acknowledged art leaders of the profession. The first designs of Philip Webb, of Norman Shaw, of G. F. Bodley, of Ernest George—in short, of everybody who was to become anybody in later years,



ST. MARY RIEVAULX, YORKSHIRE.

Fragments of the old chapel have been incorporated in the reconstruction.

were all very closely modelled upon the then style of Street, and it is more than likely that if Temple Moore had been half a generation older than he was, he, too, would have spent his artistic childhood playing with coloured bricks and plate traceries. Fate, however, was reserving him to take a leading part in establishing the reaction from these things, which, inaugurated probably by Bodley about the year 1870, was in a short time completely to change the course of modern Gothic. This reaction at first was simply one from foreign models back to those of our own country, and was greatly approved and furthered by the clergy of the establishment, who laid continually increasing stress upon their claim to represent a national branch of Catholic Christendom. Almost simultaneously with it, there took place in secular architecture a reaction not merely from foreign towards English Gothic, but from Gothic of all kinds toward a composite Renaissance style, oddly christened "Queen Anne." Norman Shaw's attempt at Bedford Park to prove the applicability of this style to church building was neither generally approved nor imitated; but as time went on signs appeared that Queen Anne was to have her say in the modification of the re-established English ecclesiastical style. Gothic abandoned "earliness" and came forward as near as she dared to the Renaissance fence. Bodley now lagged behind a little, but Micklethwaite, Somers Clarke, George Gilbert Scott, junior, and J. D. Sedding scandalized their elders by the unblushing lateness of their designs. Immense traceried windows, flat pitched roofs, and spireless pinnaced towers became the fashion of the day.

The two last of these names, George Gilbert Scott, junior, and John Dando Sedding, are those of the respective leaders of the two schools into which Gothic architects now tended to divide. Sedding, whose talents as a designer of ornament misled him occasionally into too cavalier a treatment of architectural problems, was the prophet of eclecticism, an eclecticism free to range over Gothic and Renaissance alike, and even to revisit the foreign fields which had been so lately proscribed. From his initiative are derived almost all the subsequent experiments in "free" Gothic which were so common recently, and even now continue to be made. Scott, with scarcely less talent as an ornamentalist, set himself the harder task of beginning again the development of English Gothic from the point where it had first been arrested early in the fifteenth century.

Scott was Moore's master, and to understand the designs of the younger man it is useful to know something of those



ST. PETER, BARNSELEY, YORKSHIRE: A VIEW FROM THE SOUTH-WEST.

of the elder. The cloud of ill-health which darkened the last years of Scott's life made it necessary for Moore to design parts of several of his master's buildings, and so close was the sympathy between the two men that it is often difficult, without external evidence, to distinguish the work of one from that of the other. The church of St. Augustine, in Queen's Road, Hull (1892-1902), is a building which might be by either: it is in fact by Moore. Scott's style can be well studied by Londoners in the famous churches of All Hallows, Southwark (1880), and St. Agnes, Kennington (1874), the latter completed by Moore *c.* 1889; and if, after these buildings, Moore's church of St. John at Hendon (1896) be inspected the similar outlook of the two architects becomes plainly apparent. Scott's felicitous power of handling Renaissance style, so notable in the Fellows Buildings at Pembroke College, Cambridge (1883), was also shared by his pupil, and early displayed in the fittings of St. Chad's Church, Sproxton, Yorks, N.R. (*c.* 1879-1880).

The first church of Moore's of which the writer of this paper has any note is the little chapel of St. Mary Magdalen at East Moors in the parish of Pockley (Yorks, N.R.). This was built, in a wild and remote situation, in the year 1882, and consists of a chancel continuous with a nave to which is attached on the south a lean-to aisle of two bays. The floor of this aisle is two steps lower than that of the nave, and the junction of the nave and aisle-roofs is supported on

horizontal beams instead of the customary arcade. A stone pier sustains these beams and divides the bays. The wooden barrel-vault of the nave and the nearly flat ceiling of the aisle are painted white, black, red, and green, and a little reredos is fitted into the recess below the east window (the latter of three lights with flowing tracery). The west end has a square bell turret supported on two piers, partly external and partly internal, and between these piers is a tall window of two lights. On the north side the building is windowless, owing to the exposure of the site to rough weather from that quarter. On the south side there are two square-headed windows. The materials used in building this chapel are the local stone for the walls, local stone slates for the nave roof, and cast lead (with gutter and gargoyles but no down-pipes) for the roof of the aisle.

This description may seem needlessly lengthy for that of so small a building, but it is that of a masterpiece. So complete is the absence of any affectation in the design, so reasonable the construction, so just the proportion of every part to the whole, that this little moorland chapel seems ageless, neither old, sham old, nor modern. It seems as though it were the inevitable only possible result of the conjunction of its purpose with the surroundings amid which it stands. Hardly less inevitable is the form, greatly different from that of this chapel, of the little chapel of St. Aidan, built three years later by Moore at Carlton in



ST. PETER, BARNSELY, YORKSHIRE: THE NAVE.



ST. MARK, MANSFIELD, NOTTINGHAMSHIRE. FROM THE SOUTH-WEST.



ALL SAINTS, UPPER TOOTING, SURREY. FROM THE NORTH-EAST.

the adjoining parish of Helmsley. Here the site is in a hamlet, and the church's duty is, therefore, rather to shelter its neighbours than to seek protection. St. Aidan's braves the wind, thick walled, and lit by the narrowest of lancet windows, and stands up in the form of a long, high parallelogram, ending at the west in a square tower capped by a square cone. Unhappily the roofs here are covered with tiles of better lasting qualities than appearance. At Bilsdale Midgable, near by, is another of Moore's small and characteristic churches, built ten years later than that at Carlton; and ten years later again (in 1906) Moore worked up the walls of an ancient chapel once belonging to the adjoining abbey into what is substantially the little new church of St. Mary, Rievaulx. Neither of these calls for especial comment, save, perhaps, for a passing remark upon the skilful design of the spire at Rievaulx, a spire of small dimensions which escapes altogether the defect usual in such things of looking like a large spire in miniature. Another Yorkshire chapel of peculiar merit was built from Moore's designs in the year 1895 at Heck, near Hensall, in the West Riding. This is the most modest of them all, but in everything as skilfully designed as the rest.

The description of the chapel at East Moors has led naturally to that of other designs of the kind, so that it is necessary now to go back in time to find Moore's first larger church. This was All Saints' church at Peterborough, designed as early as 1886, though not completed until 1903. St. Augustine's, Hull, and St. John's, Hendon, have already been mentioned as belonging to his first period, although both of them date from the succeeding decade. Earlier than either of these is the noble design for St. Peter's church at Barnsley, in the West Riding, which was made about 1891, although the execution of it was continued during twenty years. St. Magnus, Bessingby, in the East Riding, and St. Mark at Mansfield, in Nottinghamshire, are also conspicuous among Moore's earlier designs. It is not possible here to describe these buildings separately, though each is worthy of careful study. When time has established Moore's reputation in the high position which it seems destined to occupy, these buildings will probably be analysed and dissected many times over by those who will seek to learn their secret. In this place it will suffice to let the wonderful church at Sledmere, built in 1897-8, for Sir Tatton Sykes, stand for the whole of its architect's early period, of which it is at once the type and the culmination.

Sledmere church belongs to that small and favoured class of buildings, the architect of which has worked for a rich man who made no count of the cost. Like Clutton at Woburn, like Burges at Skelton and at Studley, like Bodley at Clumber, at Hoarcross and at Eccleston, Moore at Sledmere could do what he chose without any embarrassment from lack of available money. Yet what he has chosen to do is, in its essentials, very simple. A nave and chancel roofed continuously without any dividing arch, vaulted aisles to the nave, and a western tower, the walls of which are partly those of an older tower on the same site, these make up the plan of Sledmere church. The size of the building is not great. Its style is that richest of English Gothic styles which prevailed toward the close of the fourteenth century. The aisles are lofty, and their large traceried windows light the church sufficiently for there to be no need of any clerestory, a feature seldom used by Moore at this period. The nave arcades consist of elaborately-moulded arches, supported by clustered piers with moulded capitals.

The nave roof is of a pointed barrel form, with arched principals. The side windows of the chancel are square-headed and screened by an inner plane of tracery. The east window is of five lights, with tracery of a complicated pattern of reticulation. The interior is faced with fine masonry of rosy-coloured stone, the exterior is of greyish ashlar, save that the rosy colour of the interior is allowed, as it were, to flow out of the south door and lap round its external shafts and jambs. In return for this some greyish stone has found its way into the fittings of the aisle vaults.

In spite of the beauty of the chief materials, however, it must be admitted that the colour of the interior is not satisfying. Every window is filled with good stained glass, one by Messrs. Burlison and Grylls, and the rest by Mr. Victor Milner, but the pitch set by this decoration is not maintained. The oaken furniture, extremely delicately wrought, is neither painted nor gilt, and its brown colour seen against the delicate tint of the stonework seems heavy and sad. In this wonderful church everything that the carver could do for its beauty has been lavishly done, but the painter has scarcely been admitted. Moore has left so many proofs elsewhere of his skill and gusto as a colourist that it is not surprising to learn that he deeply regretted the order of his patron to which this exclusion of painting was due.

Save for the lack of decorative balance between form and colour, little fault can be found in this nearly perfect building of its kind. To many nowadays the elaboration of its style will be a stumbling-block, but to everyone it must at least be a proof of Moore's exceptional virtuosity. Having much similarity with the works of Bodley, it is yet curiously different from them in its underlying sentiment. Everywhere the idiosyncrasy of its designer is perceptible, his delight in rich ornament checked by his mistrust of mere elegance. The wooden roofs of the nave and chancel are, perhaps, difficult to justify in a building where the cost of a simple vault has been spent twice over upon decorative detail. A vault over the nave and chancel, though it would have modified the design of the exterior by heightening the ridge-line of the roof, a modification which Moore would probably not have welcomed, seems logically demanded by the general design. There is, however, plentiful English precedent for the mixture of vaulting and timber roofs, and at the date at which Sledmere church was designed precedent still was allowed overmuch influence in English ecclesiastical architecture.

Only two other churches by Moore can compare in richness with that at Sledmere, and both of these date from the period when his style had more fully matured. The chapel at Pusey House, Oxford, with its beautiful vault and rood-screen, is as ornately perfect as money could make it, and every penny of its great cost has been well spent. The church of All Saints at Tooting Graveney, Surrey, is also more than usually complete and elaborate, fully illustrating all its designer's particularities. Perhaps the stern outline of its exterior brings a little too much of Yorkshire into a Surrey suburb, but internally it is perfectly what it professes to be, a church built without stint to accord with the stately decorum of the Anglican Rite. The chapel at the Bishop's Hostel at Lincoln, though comparatively a small building, may be mentioned with these two for the completeness and dignity of design which characterize it. Detailed more simply than they, it has something of their sober richness, and everything of harmonious and just proportions.

(To be continued.)

Summit House, Red Lion Square, London.

Designed by P. J. Westwood & Emberton, A.A.R.I.B.A.

SUMMIT HOUSE is occupied by Messrs. Austin Reed, Ltd., as their head offices and warehouse. The main frontage of the building faces Red Lion Square, with side and rear elevations to Dane Street and Eagle Street, Holborn. The main frontage, which faces north, has not yet been completed, owing to unexpired leases. The elevation to Dane Street is also unfinished, in consequence of the provisions of the Rent Restrictions Act. The drawings illustrated, however, show the finished design, whilst the photographs represent those portions of the building which have been completed.

It is intended ultimately to make additions to the north-west, facing Red Lion Square, and to the east, facing the continuation of Dane Street. The elevation facing south to Eagle Street will also be added later. The various installations in the building have been planned with a view to these additions being made.

Cream terra-cotta has been adopted for the elevations to Red Lion Square and Dane Street, and similarly coloured glazed brickwork for the Eagle Street elevation, in order that the frontage may be easily washed down, and thus make a homogeneous building when the further additions are completed.

The building is steel-framed, consisting of five floors in all. The front block, facing Red Lion Square, is used as the general offices, buying, and mail order departments, and the rear block, facing Eagle Street, as a warehouse for the distribution of goods to the company's branches. A loading space and garage for motors are provided facing the Yorkshire Grey Yard, with an entrance from Eagle Street.

Fire-resisting materials have been employed throughout the construction. Many irregularities in internal planning will disappear as the site is developed.



ENTRANCE DOORWAY IN DANE STREET.



THE MAIN ENTRANCE.

SUMMIT HOUSE, RED LION SQUARE, LONDON.

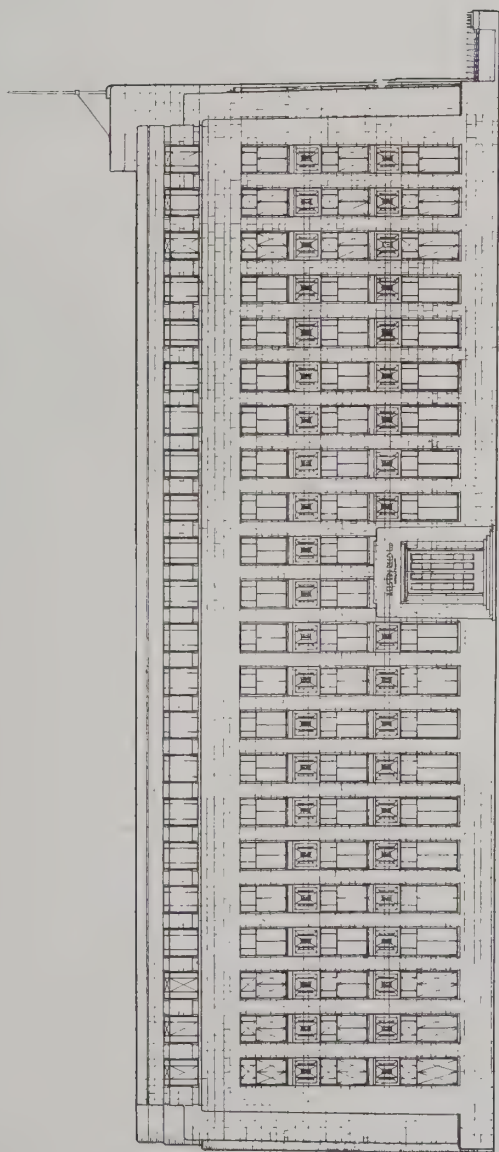


Plate III.

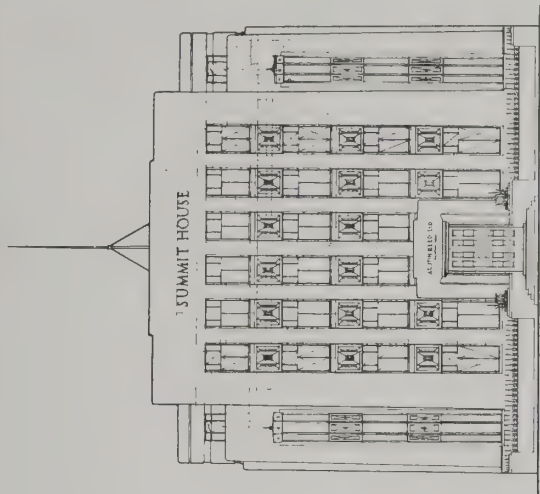
January 1926.

SUMMIT HOUSE, RED LION SQUARE, LONDON.

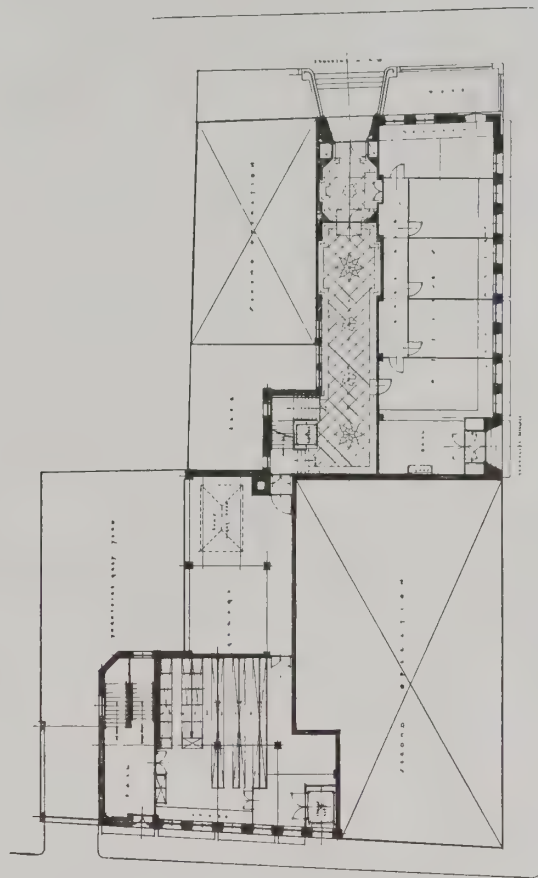
P. J. Westwood and Emberton, A.A.R.I.B.A., Architects.



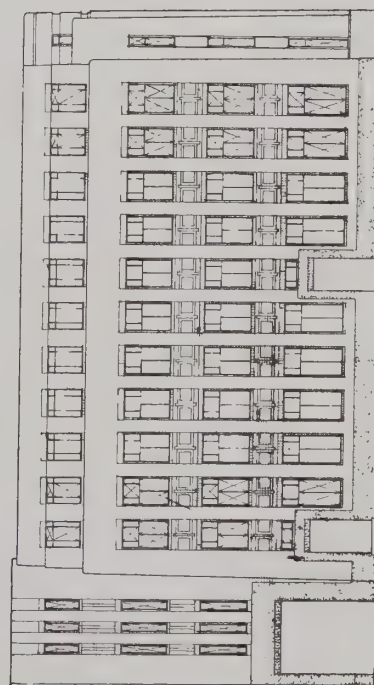
Elevation to Dane Street.



Front Elevation.



Ground-Floor Plan.



Elevation to Eagle Street.

SUMMIT HOUSE, RED LION SQUARE, LONDON: THE ELEVATIONS AND PLAN.



In Eagle Street.

SUMMIT HOUSE, RED LION SQUARE, LONDON.



In Dane Street.



The Main Hall.



An Interior.

SUMMIT HOUSE, RED LION SQUARE, LONDON.

Some Romanesque Churches in the Auvergne.

By Louise M. Richter.



1. THE CHURCH OF ROYAT.

THE curative springs of the Auvergne are justly famous, and every year the valleys nestling amid the volcanic hills of Central France are visited by an increasing number of those who are in search of renewed health. But there is another reason why this ancient province should attract our attention, and that is the great treasure-store it reveals of Romanesque art in its most attractive and suggestive forms, which, it is no exaggeration to say, is an indispensable study to anyone who wishes to have a correct picture of its development.

The church of Royat (Fig. 1), a watering-place which was at one time visited by the late Lord Salisbury, stands on a hill commanding a valley which descends to Clermont-Ferrand. The fine octagonal tower reared above the square of the transept forms a wonderful silhouette viewed from afar, giving an impression of solidity and strength. As a matter of fact it was a fortified post in the twelfth century, when it was built. The interior is noteworthy for its narthex, and the apse. On one of the beautiful columns of the apse is a capital offering an interesting example of the skill with which the Auvergne craftsmen knew how to embellish their architecture. M. E. Mâle describes it as representing Ezekiel cutting his beard and hair and then making three parts of it: one destined for the fire, another to be thrown to the winds, and a third to be kept in his mantle, as a symbol of the coming ruin of Jerusalem and the punishment of the people of Israel.

From this church, commonly known as Saint Léger, an avenue flanked by elegant villas leads to Clermont-Ferrand, which in Gallo-Roman times was known as Augustonemetum, on account of its sanctuary dedicated to

Augustus. It was also the birthplace of Vercingetorix. Later, in 1005, the celebrated Council of Clermont was held within its precincts, which led to the first Crusade. It also gave birth to Blaise Pascal, to Dulaure the historian, and other celebrities. The Cathedral of Notre Dame is closely related to that of Limoges, and superseded a Romanesque church erected on the same site. But far the most important building is the church of Notre Dame du Port (Plate IV and Fig. 4), which is considered by common consent the most perfect example of Romanesque art in the Auvergne that has come down to us. M. Marcel Aubert, referring to it, stated at the recent congress of the French Archæological Society, that it can be regarded as the prototype of most of the Romanesque churches in the South of France. It was founded in the sixth century by the bishop, Saint Avit, dedicated to the Virgin, and frequented by numerous pilgrims. The greater part of the architecture dates, however, from about the tenth century. The church has one vaulted nave preceded by a narthex. The square of the transept is surmounted by a cupola, and the choir surrounded by four chapels. The interior is enveloped in a mysterious semi-darkness, the same being the case with the crypt, which is under the choir. There are no decorations except on the capitals of the columns. They can be divided into three categories: one, purely decorative, recalls ancient types with acanthus leaves; another represents winged female figures recalling the victories on Trajan's column, griffons, and winged genii; lastly, there is the kind which represents scenes from the Old and New Testaments. Some of these are signed with the name "Robert," and can be assigned to the end of the twelfth century, whereas those that are cruder in design apparently date from an earlier period. Passing to the exterior, we can

ROMANESQUE CHURCHES IN THE AUVERGNE.



Plate IV.

January 1926.

THE CHURCH OF NOTRE DAME DU PORT, CLERMONT-FERRAND.



2. THE CHURCH OF ORCIVAL



3. THE CATHEDRAL OF LE PUY.

note the south portal (Fig. 4) with its quaint sculptures on the tympanum, representing the vision of Ezekiel announcing the Holy Conception, God the Father enthroned in the act of blessing, between two seraphims, and surrounded by the symbols of the evangelists. They bear a resemblance to the above-mentioned ornaments of the capitals, and might be assigned to the same artist, Robert. But it is the apse which, amid so many attractions, stands pre-eminent. It has the remarkable quality of seeming to make the exterior also reveal the interior parts, a device which was repeated in various other churches of the Auvergne, and is one of the secrets of their beauty.

At Issoire, the great church of St. Paul reproduces the plan of Notre Dame du Port, and even more so the church of Saint Nectaire (Fig. 5), admirably situated on the top of a steep hill, which it crowns with its three towers. Its western façade, severe in its simplicity, has a singularly impressive character. The paintings on the columns of the interior date back to an early period, and especially noteworthy is one of the twenty-two representing the tomb of Christ, which is an interpretation of an antique mausoleum. Of the rich church treasure which Saint Nectaire once possessed only three pieces have survived: the jewelled plates of a book-binding, the shrine of the bust of St. Baudine, being a Limoges work of the twelfth century, and the statue of the Virgin known as Notre Dame du Mont Cornadore, the former name of the locality. She is represented seated,

her head covered with a veil, holding the Infant Christ between her knees. Her hieratic pose, the grave expression of the Child recall, as M. Mâle rightly observes, the great Virgins on the mosaics of the East, and is closely related in its majesty to the Sainte Marie mentioned in an inventory of the tenth century in the cathedral of Clermont-Ferrand. One can note similar types of Holy Virgins at Notre Dame des Tours, at the museum in Rouen, and in other French towns.

Worthy of especial mention is the fine abbey of Mozac near Riom, founded in the seventh century, but destroyed by the Normans, and reconstructed later on, according to its original plans. Here again the ornamented capitals of the columns are most remarkable, and clearly show, as M. Jean Verrier in his recent article in the "Gazette des Beaux-Arts" points out, that the artist in composing them must have profited by seeing the ornamentations of Notre Dame du Port, which he even surpassed in artistic merit. Among the church treasures of Mozac we must draw particular attention to the *châsse* of St. Calmin, which is one of the most magnificent works that Limoges produced in the twelfth century. On one side is represented the Crucifixion, with the Virgin and St. John; on the other the history of St. Calmin, the Governor of Auvergne.

Another excellent example of the Romanesque style



4. THE DOOR OF NOTRE DAME DU PORT, CLERMONT-FERRAND.

ROMANESQUE CHURCHES IN THE AUVERGNE.



Plate V.

January 1926.

SAINT MARIE DES CHAZES.

THE LIBRARY
OF THE
UNIVERSITY OF MICHIGAN



5. THE CHURCH OF ST. NECTAIRE.

of architecture of the Auvergne type is the church of Orcival, lying between Clermont and the Mont-Dore. Fig. 2 shows the admirable apsis from outside, as well as the octagonal tower, raised, as at Royat, on the square of the transept. The choir has fine proportions, and the crypt is one of the largest in Auvergne. Remarkable, also, are its rich incrustations of coloured stones. A seated Virgin, carved in wood, has been the subject of pilgrimages since remote times.

The cathedral of Le Puy is admittedly one of the most noteworthy and beautiful edifices of the Romanesque period, though it is little visited by tourists, being remote from ordinary traffic. Perhaps on account of this circumstance the cathedral-town is among the most picturesque in France. From the narrow streets steep stairs lead direct to the magnificent façade, decorated with many arches, and resplendent with multifarious colouring. It may fairly be supposed (Fig. 3) that the architecture here was subjected to Hispano-Moresque influence, due to the pilgrimages to the so-called "Black Virgin" within, which at one time was greatly venerated. The trilobated coloured arches of the façade recall certainly those in the mosque of Cordova. The interior is most impressive with its cupolas and solid pilasters, and its somewhat austere decoration.

The exterior is worthy of note for its wooden porches dating from the twelfth century, with reliefs showing scenes from the life of Christ. On one of the locks of these wooden doors is written: "Gauzfredus me Petrus fecit edi. . .", which leads us to attribute the building to Bishop Peter (1145-1155), as M. Verrier suggests. On the north side of the cathedral there is a magnificent cloister, again an excellent example of Romanesque work. An imposing effect is gained by the black-and-white arcades, the ornamented capitals, and the white-and-red cornices.

We must not conclude this study without making reference to Saint Marie des Chazes (Plate V), situated amid beautiful surroundings, and containing a Virgin carved in wood, with ivory eyes. It is largely due to these venerated Virgins that the architects of the Auvergne were able to raise the means for erecting these numerous Romanesque churches of which so many have come down to us from the remote ages, whilst the comparative inaccessibility of their situations before the advent of the railways helped to preserve them in their pristine beauty.

Moreover, the ruins of a temple of Mercury, which had been erected in Roman times on the highest summit of the Puy-de-Dôme, greatly adds to the picturesqueness of the scenery.

Modern Details.

The First Floor Balcony, Wolseley House, Piccadilly, London.

From a Design by W. Curtis Green, A.R.A.



THE BALCONY.

A photograph taken from within the offices of Messrs. Imperial Airways.



THE BALCONY

From a drawing by W. Curtis Green, A.R.A.



A SURVEY OF SEVENTEENTH- AND EIGHTEENTH-CENTURY ENGLISH DOMESTIC ARCHITECTURE.

37 & 39 Stepney Green, London.

Selected Examples.

IN CONTINUATION OF "THE PRACTICAL EXEMPLAR OF ARCHITECTURE."

A Survey of Seventeenth- and Eighteenth-Century English Domestic Architecture.

37 & 39 Stepney Green, London.

BY TUNSTALL SMALL AND CHRISTOPHER WOODBRIDGE.



THE STEPS.

OF the many fine houses of the seventeenth and eighteenth centuries, No. 37-39 Stepney Green is known to few. This is probably due to its situation off the Mile End Road, through Hayfield Passage, a few minutes' walk from Stepney Green railway station.

The house is on the north side of the Green, and is adjoined by some interesting examples of eighteenth-century terrace houses.

During the seventeenth and eighteenth centuries this part of London, from the People's Palace to Stepney Green, was known as Mile End Old Town, and was considered a highly respectable residential suburb of London, especially for seafaring men, and it is said that Captain Cook was a resident of this part.

One important occupier of this house was Michael Geere, a person in authority at the Trinity House Almshouses for Seamen in Mile End Road, and his monogram is contained in the overthrow of the wrought-iron gates. Apart from being used as a residence, this house has served many purposes, having been a Home for Aged Jews, later an arts and crafts school under the London County Council, and is now used by the latter as the medical centre for the district of Stepney.

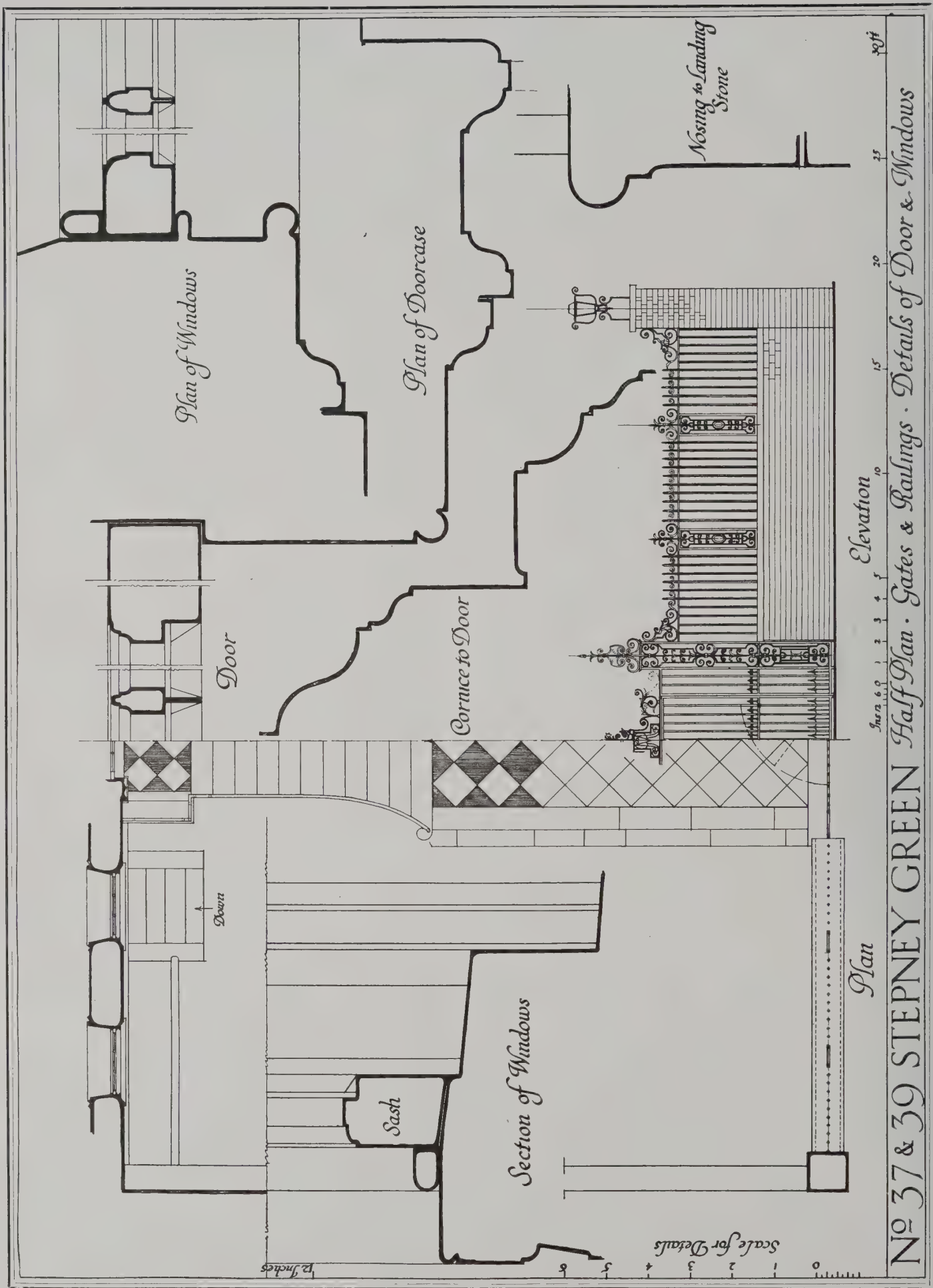
The approach to the house from the Green is through a very fine wrought-iron gate, with the monogram previously mentioned above. On each side of the gate there are pilasters with

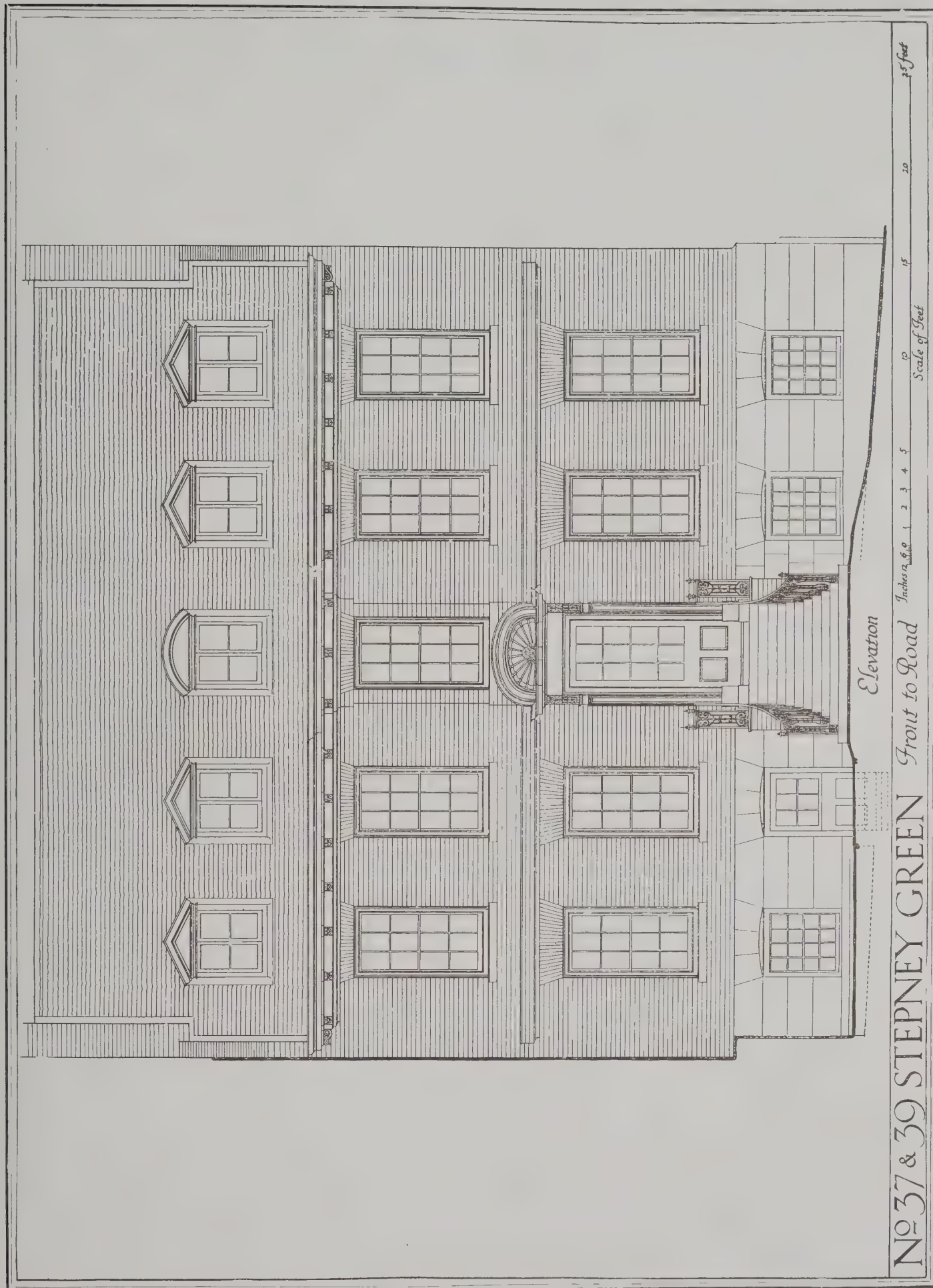
pyramidal tops. The railings on the dwarf wall on either side of the gate have centre panels, and at each end are very fine "G" scrolls connecting up to the pilasters on the gate side and the brick piers at both ends. The piers have interesting lamps with scroll-work resting on the stone caps. Unfortunately, the general condition of the ironwork is bad and much ornamental work is lost. Care has been taken, however, to keep the work intact with iron strengthening bars, which do not improve the general appearance.

Leading from the gate to the graceful flight of steps, with their very fine wrought-iron balusters, is some excellent square black and white marble paving laid diagonally. At the top of the steps the landing is similarly paved, and on each side is railed in with fine scrolled ironwork panels.

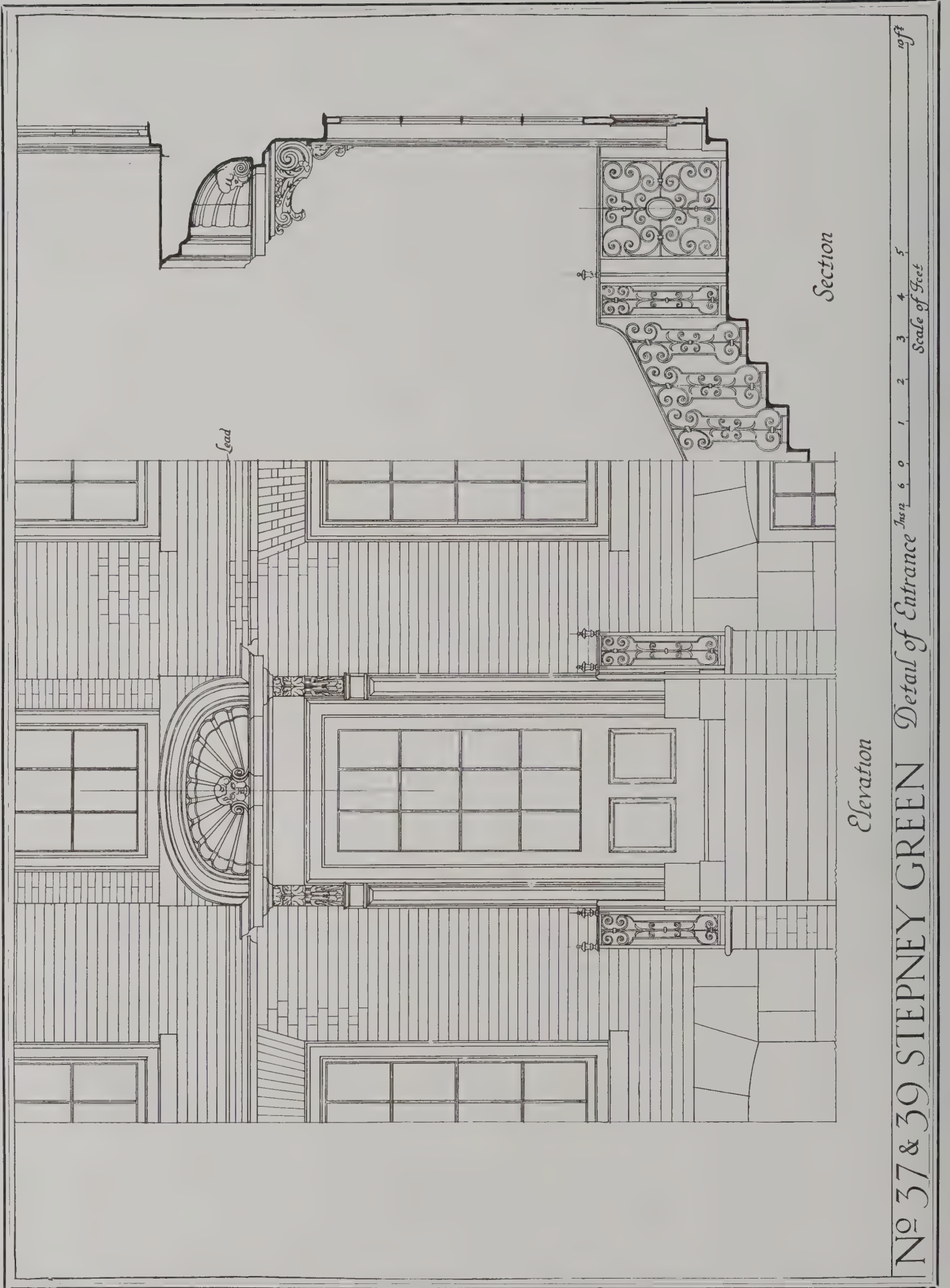
The brick front of the house is excellent in its proportions, and is in its original state, except that the stone semi-basement has at some time been rendered in stucco. It has a pleasant wood cornice with carved brackets, and is finished with a typical tiled roof of the period. The centre brickwork above the door hood is in gauged brick. This also applies to the window arches and stringcourse, the latter returning on itself at either end.

NOTE:—The Interiors of this House will be illustrated in the February Issue of THE ARCHITECTURAL REVIEW.



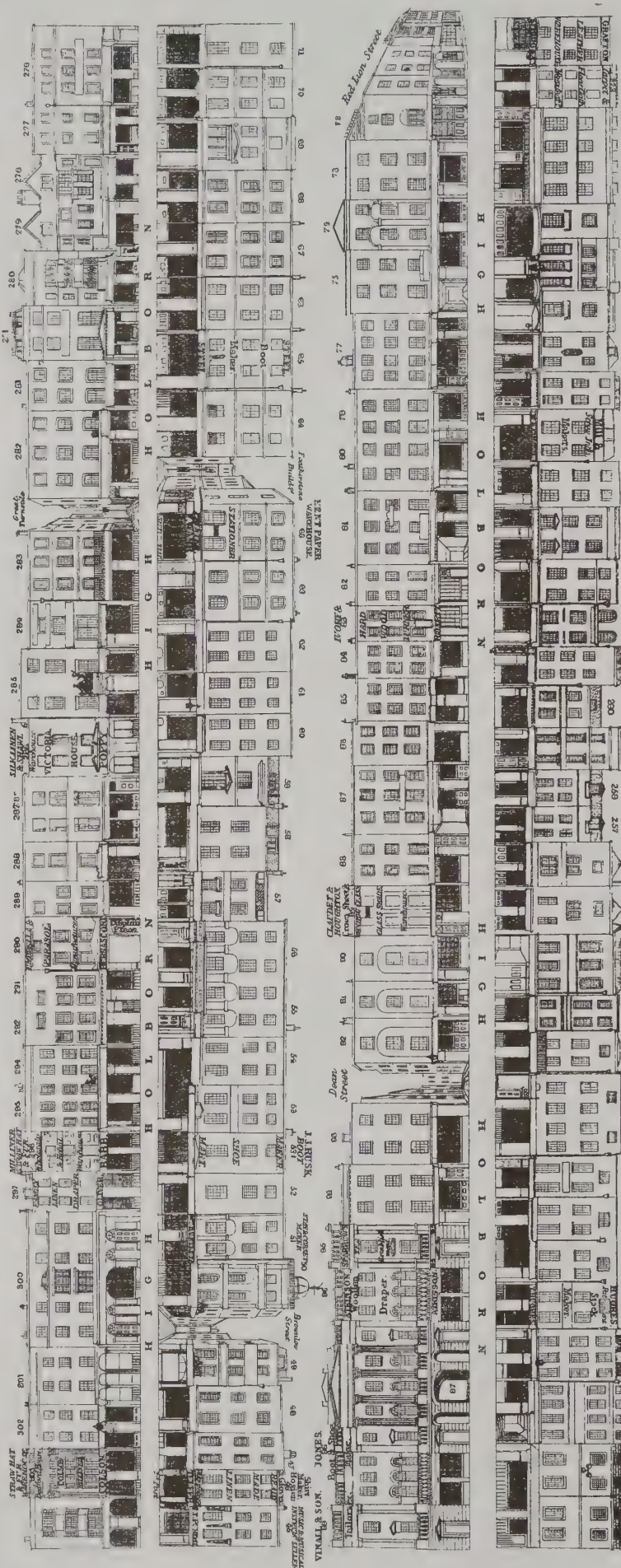


A SURVEY OF SEVENTEENTH- AND EIGHTEENTH-CENTURY ENGLISH DOMESTIC ARCHITECTURE.





THE FRONT DOOR.



HIGH HOLBORN (continued).

(No. 11 in Tallis's "London Street Views." Published about 1839.)

In this section Tallis describes High Holborn as a "long noble street, and crowded thoroughfare" . . . "Great Turnstile" is a narrow passage for pedestrians, conducting to Lincoln's Inn Fields. A large and noble square composed of stately houses. The northern side is called Holborn-row, the western Arch-row, and the southern Portugal-row. Several of the houses were built by Inigo Jones, and he gave to the ground plot of the square the exact dimensions of one of the pyramids of Egypt. A better mode of conveying to the imagination a sense of these enormous piles could not have been better conceived. If the passenger stops for a few moments and conjures up, in idea, the huge structure with slanting sides, the size of the square in the bottom, and terminating in an apex of gigantic height, he may form some slight conception of these magnificent wonders of the world. The eastern side of the square is occupied by a high wall dividing it from Lincoln's Inn Gardens. Of this wall and the square, Gay, a century ago, gives it the following account and caution :

"Where Lincoln's Inn, wide space is railed around,
Cross not with venturous step, there oft is found
The lurking thief, who while the daylight shone,
Made the wall echo with his begging tone;
That crutch, which late compassion moved, shall wound
Thy bleeding head and fell thee to the ground.
Though thou art tempted by the linkman's call,
Yet trust him not along the lonely wall;
In the midway he'll quench the flaming brand,
And share the booty with the pillaging band.
Still keep the public streets, where oily rays
Shot from the crystal lamp, o'erspread the ways."

Lincoln's Inn Fields is celebrated as being the place of execution of the unfortunate Lord William Russell. He was beheaded in the year 1683 . . . convicted of an alleged conspiracy to seize the king's guards and put him to death. The conspiracy was called the Rye-house plot, but it was not proved that his lordship ever heard of the place which occasioned the name, and he was condemned upon allegations which would have destroyed him had no such place existed. The Rye-house was a farm near Hoddesdon, in Hertford-

shire, belonging to one of the alleged conspirators; near this house was a by-road through which the king was in the habit of passing on his return from the races at Newmarket. It was said that he was to have been assassinated in this road, but that his return had been hastened by a fire in that town, which had occasioned his passing before the conspirators had time to assemble.

The particulars respecting the fate of this unfortunate nobleman, the efforts made to save him, his magnanimity, and that of his amiable wife, Lady Rachel Russell, whose pious and beautiful letters have been given to the public, are generally known. He protested his innocence of designs against the king to the last, and met his unmerited fate as a man and a Christian.

Six years after the death of Lord Russell, James II who, as Earl of York, was a principal agent in his destruction, was obliged to abdicate his throne, and had the mean-ness to apply to the Duke of Bedford, the father of the patriot, for assistance in his distress. "My lord," said the king, addressing the earl, "you are an honest man, have great credit, and can do me signal service." "Ah, sir," was the answer, "I am old and feeble, but I once had a son." It is said James was so much overcome by this answer that he remained silent for some minutes.

Lamb's Conduit Street takes its name from a reservoir or conduit built by one William Lamb, "citizen and clothworker," who "drew some springs together, built a conduit, and laid two thousand feet of pipe." This was to supply the City with water at a cost of £1,500.

Dean Street leads to Red Lion Square, which "is so called from its having been built upon the site of Red Lion Fields. Here formerly stood an obelisk, built by a subscription of the inhabitants, which was pretended to cover the bones of Cromwell."

Brownlow Street gets its name from its having been built upon the site of Sir William Brownlow's house. Harper Street and Bedford Row are erected upon the ground which once comprised the Harper Estate. Tallis tells us: "It was conveyed by Sir William Harper, Knight, Lord Mayor of London, in 1561, and Dame Alice his wife, in 1566, to the corporation of Bedford, where he was born, with a school house in that town, towards the maintenance of a master, usher, and for other uses mentioned in letters patent granted by Edward VI."

Tallis's *London Street Views*.

XXIV—High Holborn (*continued*).



DAY AND MARTIN'S.

THE arrangement of the various sets of elevations in Tallis's views is not always on a systematic plan, and in the section here given it is necessary to begin at No. 99, at the left-hand of the third row from the top, then to reverse the plan and continue along the row next to it; this will enable us to resume the north side of the thoroughfare, going towards the east, at the point we left it in the previous instalment, or from No. 99 to No. 45; and in the same way from No. 304 to No. 244 on the south side shown on the two outer sections. I may note, too, that Tallis has here shaded the shop windows, a characteristic which appears in only a few of his views.

The first interesting frontage we come to is No. 97, which remained as here shown till quite recently. In Tallis's day it was the office of Day and Martin, the famous blacking manufacturers, and is described in the text as being then one of the finest buildings in London devoted to mercantile purposes. Dean Street leads into Red Lion Square, its lower end at this time being known as Leigh Street. At its east corner, No. 92, was the "Bull and Anchor" tavern, next to which was the Adelaide Coffee House, so named, of course, from William IV's queen. No. 94, now the well-known premises of Messrs. Batsford, publishers and booksellers, was then occupied by one Beauchamp, who is described as a British plate manufacturer. At No. 87 was another tavern known as "The York Arms," and the opening under No. 81 led to the Greyhound Livery Stables, a similar yard farther on being that of Hopkinson, the coach-builder. No. 72, at the corner of Red Lion Street, was occupied by the tavern bearing that name.

There is no necessity to say anything about Red Lion Street here, as Tallis devotes a special set of elevations to it, to which, in due course, we shall come in these reproductions.

Reversing the plan we find No. 69, with a noticeable window on the first floor. This was the shop of Cant, a clog-maker (where have all the clogs that once clattered about the London streets gone to, one would like to know?), and a few doors farther east is Featherstone Buildings, at that time, we are told, "a good street of genteel houses without a thoroughfare for carriages," which took their name from Cuthbert Featherstone, Gentleman Usher of the King's Bench, in the reign of James I. The "Three Cups" inn was once a noted hostelry in this street, which preserves still some of its old picturesque features. At No. 59, Weale had his Architectural Library, and two doors off is Hand Court running under No. 58, the "Hand in Hand" tavern being at its east corner. The house next to Brownlow Street, with its cupola and balcony, was that of an optician named Harris. The thoroughfare on which it abuts was so named because it was formed on the site of the

residence of Sir William Brownlow, just as the Brownlow Street, Drury Lane, derived its name from Sir John Brownlow.

We may here conveniently cross High Holborn, and proceed back to the spot whence we started, beginning at No. 304. We shall observe some interesting shop-fronts, notably at Nos. 301 and 300, and the umbrella-maker with the unusual name of Bernasconi, at No. 290, which premises have the tiny Dolphin Court running under them. Beyond this there is nothing to arrest us till we get to Great Turnstile, which had a book-shop in it in 1636 as it has several now, but in early days for the most part was filled with shoemakers and milliners; Bagford, the antiquary, once being one of the former here before he turned bookseller, both without much success. At the beginning of the reign of George III, Smeaton, who was to build the Eddystone Lighthouse, had an instrument shop in Great Turnstile, and in it, too, was an eating-house frequented by that curious person, the Chevalier D'Eon.

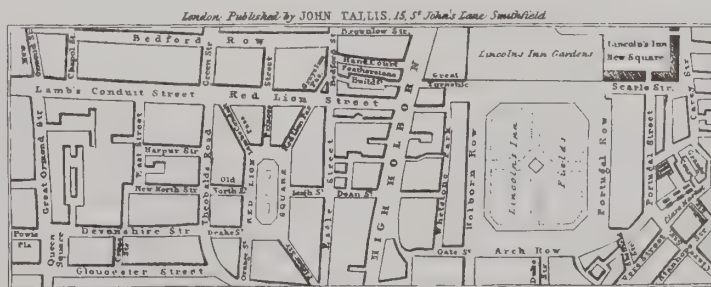
In Holborn, the classic façade of No. 281 shadowed the "Robin Hood" tavern; and little Titchfield Court is shown running under premises at No. 280, whose bay windows are worth remarking. Nos. 279 and 278 (misprinted by a 6) are also noticeable as architectural relics of an earlier day, apparently untouched but for the modernization of the ground-floor windows into shop-fronts.

By the way, balconies are not very usual in Holborn, but we have passed one on the front of No. 283, as we did at No. 252, on the opposite side of the street. The general effect of the portion of Holborn from No. 274 westwards to No. 244, is more broken up and picturesque than that with which we have dealt. For instance, there is a less uniform skyline; there are evidences of old roofs still existing; and one or two of the shop-fronts are distinctly attractive, notably that of No. 270, then the "George and Blue Boar," with its rounded front and the adjoining entrance to its stable yard. The tavern was once known *tout court* as "The Boar," and here it was, as tradition has it, that Cromwell intercepted the so-called "Saddle Letter," written by Charles I to his queen.

Under No. 261 will be noticed the small entrance to Feathers' Court, and a little farther west, No. 256, was then a tavern called "The Stag's Head." Two doors from this (No. 254) were the headquarters of the London Fire Establishment, with the opening leading into the yard where the then relatively exiguous engines were kept.

The three balls hanging in front of No. 243 (which should be No. 244), indicates the pawnbroking establishment kept by one Benton; and the opening under No. 245 next door, then in the occupation of Phipps, the saddler, probably communicated with the timber yard (fancy a timber yard in Holborn!) of Mr. Robins, whose shop-front it was, which is given on the elevation as No. 244, but should be No. 243. Here and there in the thoroughfare may be discovered an old roof indicating a structure that has survived from Tallis's day; but for the most part Holborn has been rebuilt in a most drastic way.

E. BERESFORD CHANCELLOR.



A PLAN OF THIS PART OF HIGH HOLBORN.

Exhibitions.

THE WHITECHAPEL ART GALLERY.—When I first looked in the catalogue of the Exhibition of Canadian Art, and saw that so many names of the exhibitors had R.C.A. or A.R.C.A. attached to them, I had a distinct vision of hundreds of students of the Royal College of Art emigrating—perhaps even chartering a steamer to Canada; and upon further acquaintance with the work upon the walls—its good quality as a whole—I then thought that these emigrating students had found the promised land, a land which had liberated their thought and freed them from their hide-bound traditions.

I saw this hoard of eager painters pitching easels upon various vantage grounds and staking out claims, and expressing themselves with a freedom which had been denied them here. I was further contemplating this pleasing vision, and was thinking that perhaps there was something after all in an academic training which could produce such artists, when, alas! I found a note in the catalogue which informed me that R.C.A. meant a member of the Royal Canadian Academy of Arts, and that A.R.C.A. meant an Associate of the same.

Undoubtedly Canada is more advanced artistically than any other of the Dominions or Colonies. Whether this is because of the leavening of those of French extraction or not, the fact remains: there is enthusiasm displayed in the work too; already one can recognize a distinct Canadian school of painting.

The Canadian artist seizes upon the snow and realizes its decorative qualities; he appreciates its colour and the various colours thrown upon it and cast by it. He has this advantage over English painters—the colour of his country is more vivid: he can see colour objectively, while the English artist has to be introspective; he has to find it from within; but he scores in this way, that when he produces colour it has weightier qualities; more thought is necessarily compressed into it; the Canadian is inclined to be sometimes a little photographic.

The obvious fault is that there is rather a sameness about the subjects treated by the artists; take away their snow and you deprive them of their chief means of artistic expression.

One supposes that the Canadians have had their battles against artistic reactionaries, but not much trace of it shows in their art; they appear to have started on a journey which will inevitably lead them to a more complete artistic freedom.

Everywhere in art circles one sees the definite move away from mere representation; the diehards of the old school try to stem this direction of art, but it floods over them and leaves them kicking, and perhaps, after picking themselves up, they start running more or less lamely in the same direction.

And now, perhaps, I may be permitted a word or so on the Whitechapel Art Gallery itself. This particular exhibition will be over by the time this notice appears, but there are often interesting shows held here, and they are free to the public, so that those wandering along the drab Whitechapel High Street can obtain relief from the monotony by taking refuge in this gallery and getting glimpses of bright colour and sunny landscapes. But the gallery needs funds, so visitors who can afford it will be contributing to a good work if they put what they can in the box provided for the purpose.

Why shouldn't we have an Old Vic of Art? As a matter of fact the Whitechapel Art Gallery is doing something of the same sort of service for Art as the Old Vic is doing for Drama.

THE MAYOR GALLERY.—Mr. Ivon Hitchens—a painter who is new to me—had an interesting show of his works in this gallery.

In his method of trying to realize things purely as shapes in relation to other shapes, he is more consistent than most British artists who attempt to do this kind of thing. Here and there, as in the paintings in which he introduces a plaster cast, he has rather mixed his styles; to what extent realism and symbolism can be united within the same frame remains for the artist to demonstrate; in the case of Mr. Hitchens, where he has done this, one is immediately conscious of it, and therefore he cannot be said to have successfully accomplished the blend. One cannot in the same picture take liberties with the forms of certain things for the purposes of design and at the same time rigidly adhere to the exact rendering of other forms. But perhaps I had better not

push this point too far, but be thankful that there were a number of this artist's paintings which gave me great pleasure.

Mr. Hitchens definitely controls his colour-schemes, and he uses pure colour here and there to focus attention, from which point radiates, in more or less subdued colours, the rest of the picture.

This painter has a fondness for depicting the *fatness* of things; he delights in the bloated self-importance of a cushion.

Mr. Hitchens does not seem so sure of himself in his landscapes as he does in his interiors. His landscapes are a little dry, and do not always create the impression which their titles indicate they should.

"The Miller's Cottage," the reproduction of which in the catalogue denotes very strongly the influence of Cézanne; in the actual painting this is not so apparent; it is gloomy in effect, and painted almost in monochrome.

"The Green Table" (4) and "The Double Bedroom" (15) appear to reach the highest point of this artist's present development.

Mr. Hitchens is a very interesting painter, and we will watch with interest his further movements along the path he has chosen: it is only to be hoped that it does not turn out to be merely a blind alley.

THE FINE ART SOCIETY.—Miss A. K. Browning's exhibition of her works showed her to be possessed of extraordinary dexterity in the handling of oil-paint. Very often her exuberance overrides her judgment; that is to say, in the excitement of making a record of something that has attracted her, she quite overlooks the question as to whether the subject was worth doing at all; after her excitement has cooled this question must often arise in her mind.

From time to time the work of this clever artist is to be seen at various shows. Her talent is a Franz Hals-like one; it is, therefore, perhaps not for us to protest that we would prefer something showing more considered composition; something with a greater sense of pattern; something showing definitely a subjective grasp of colour; something which denoted a painter not so easily fascinated by external effects.

No amount of clever handling will compensate for unsatisfactory composition; there is often an absence of significance in the forms Miss Browning selects for her pictures; representation is evidently to her the main object, and in this she is quite successful, for she is quick-witted in realizing the effects of things and scenes that are before her.

We would like to see this artist paint a large group, something after the manner of Franz Hals, which would give scope for her method of treatment. It would be an advantage, too, if she painted her portraits in a higher key.

COLNAGHI & CO.—The second exhibition of the work of The Guild of Potters was held in the Colnaghi Gallery, New Bond Street.

On the whole it was an interesting show, and one welcomes exhibitions of this nature, showing as they do the interest that is being taken in this kind of art.

Technically, most of the work is exceedingly good; that is to say, in finish and general appearance. On the other hand, it strikes one that in most cases it is too realistic, too representational. Here and there where there is evidently a desire to avoid too great a sense of realism, natural shapes have been *deformed* in a rather self-conscious and objective manner; no original impulses have demanded as necessary certain specific forms in order correctly to interpret ideas. This applies to some of the works of Mr. Wilfred Norton; though he can on occasion be convincing, as in the nude figures of a mother and child called "Maternity."

Miss Stella Crofts is one of the best potters we have. Her work is very beautifully carried out, and her composition is always good—well-rounded and self-contained. She cannot, though, escape the accusation of being sometimes rather too naturalistic.

Among other members who also sent work were Mr. Charles Vyse, Mr. W. S. Murray, Mr. Stanley Thorogood, Mr. W. B. Dalton, Miss Christine Gregory, and Miss Sylvia Fox-Strangeways.

RAYMOND MCINTYRE.

Recent Books.

Ernest Newton.



THE LODGE, OVERBURY, WORCESTERSHIRE.
From "The Work of Ernest Newton, R.A."

The Work of Ernest Newton, R.A. Edited by WILLIAM G. NEWTON.
With an Introduction by SIR REGINALD BLOMFIELD, R.A. London:
The Architectural Press, 9 Queen Anne's Gate, Westminster, S.W. 1.
Price £3 3s. net.

This is a pleasant, indeed a delightful, book, the record, not only of a gifted and lovable man, but of an epoch. Nor is it only a record, it is a stimulus, and one may hope a prophecy—a sign that we are about to settle down to a steady development of reasonable building customs, leaving behind all wild excursions and alarms in design.

The volume consists mainly of plates, but these are preceded by an account of Newton's life and development which itself raises many interesting points and considerations in regard to contemporary modes of building design and workmanship. The plates are of excellent photographic views and drawings, together with plans, details, and original sketches.

Some examples of church work are included, but in the main it is a book of house building. Many sizes and types of houses are illustrated, from a little cottage to the stately mansion. All sorts of materials have been used in the buildings, stone, flint brick, tile, wood black-boarding, plastering, each as the locality and character might determine. Many lessons may be gathered from turning over the plates. Those that come to me are of the sweetness and humanness of mere building; the sense of home given by a good, honest roof, and by sturdy chimneys; the kind expression that seems to smile out of friendly-looking windows; the fact that house designing is only a preliminary to home building and living.

For those engaged in the everyday work of planning and erecting dwellings, small or big, this volume would assuredly be a valuable possession. Apart from actual use of the accumulated experience of a man of great tact and judgment, the mere turning over of the leaves would stimulate the imagination and help to decide the mind. This book, indeed, makes one hope that our country house-building practice is more or less decided, and that it will only change by slow, natural evolution, not by sudden reactions, whims, and fancies.

The account of the man, Ernest Newton, by his son is admirably done, representing him as his contemporary friends knew him, but, of course, with fuller knowledge, and I have read it with sad sympathy. Some words on principles I should like to quote. "For him more and more the foundation of all design [for building] came to be the demands which had to be met in convenience, sunshine, weather-tightness, a sense of home. The solution of these demands was always being refined upon. The design grows out of simple and workable shapes of windows, doors, chimneys, roofs. He seemed to aim more

and more at expressing the spirit of the problem, of which the main factors are site, affecting shape; the client's view, affecting plan; and locality, affecting material.

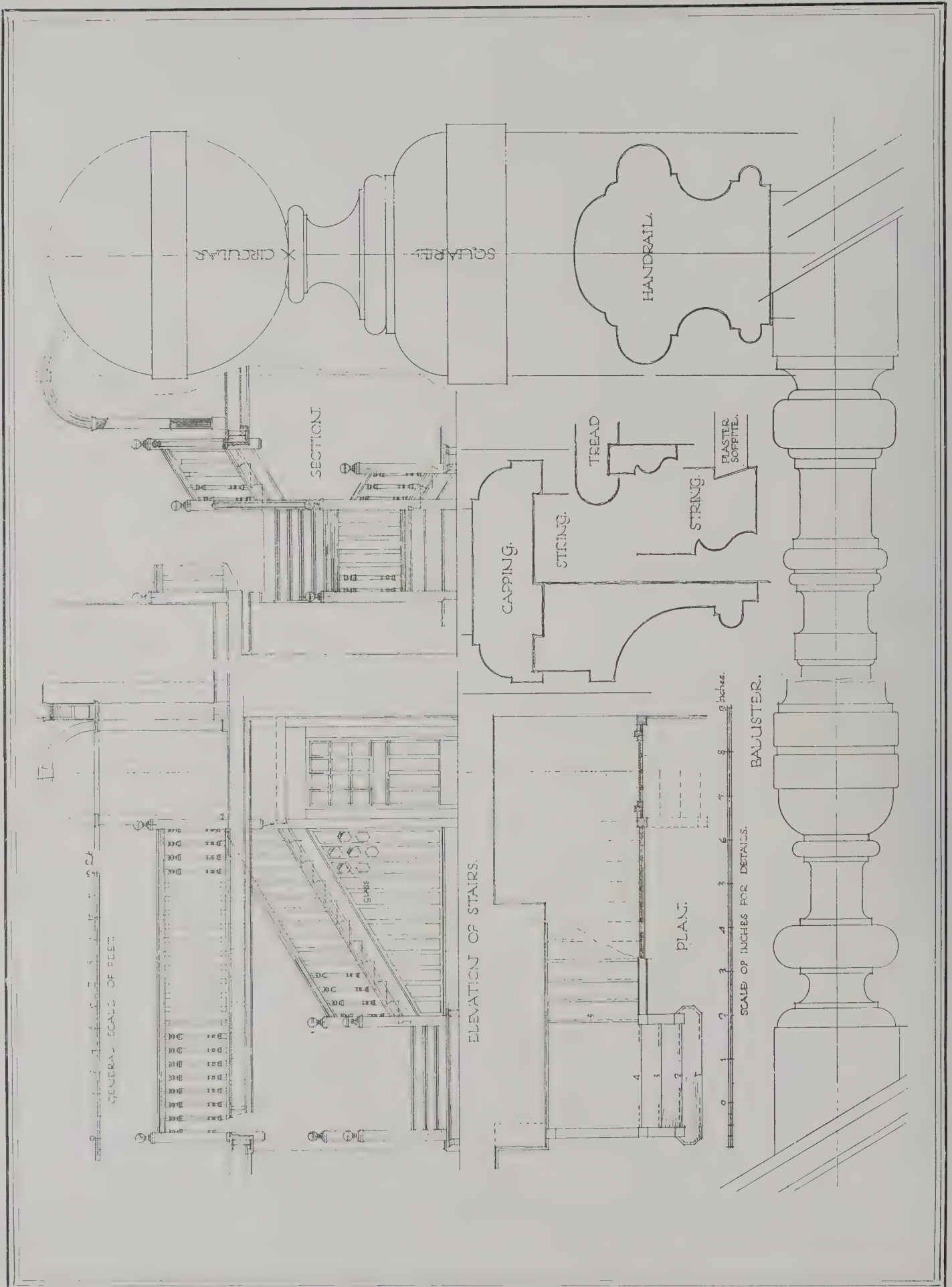
"He was attracted to the view that architecture was going to develop more surely from below upward, from the skill and interest of those whose work in combination makes up the building processes, rather than from above downwards, starting from styles imposed *à priori*, and often by amateurs. If the great mass of smaller architectural work done to-day is simple and pleasing we must not forget how much we owe to the pioneers who worked without prestige and without much reward; and by what they did rather than by what they wrote and said, helped to make clearings in the jungle of false ideas and ugliness and phrase-making. . . . He was thinking in terms of wall and roof while others were still thinking in terms of style and period." That seems to me to be *that*, and I don't think a modern theory of building could, in short, be more clearly stated.

The book opens with a brief "Introduction" by Sir Reginald Blomfield, who says some words—which would be echoed by all the old "us" who knew him—of Newton's "unusual capacity for friendship; cheerful, sympathetic, humorous, and tolerant." The book closes with a list of works, beginning in the year 1878, with one "Alteration," and continuing the next with three "Alterations"; this was the year in which he left Norman Shaw, and I first met him, now forty-six years ago. Altogether there were full forty years of practice, and the total tale of work is very large. With the personal care he gave to it all, for he never had a highly-organized office, the strain must have been very great. Then came the war and harder public work—it was too much.

W. R. LETHABY.



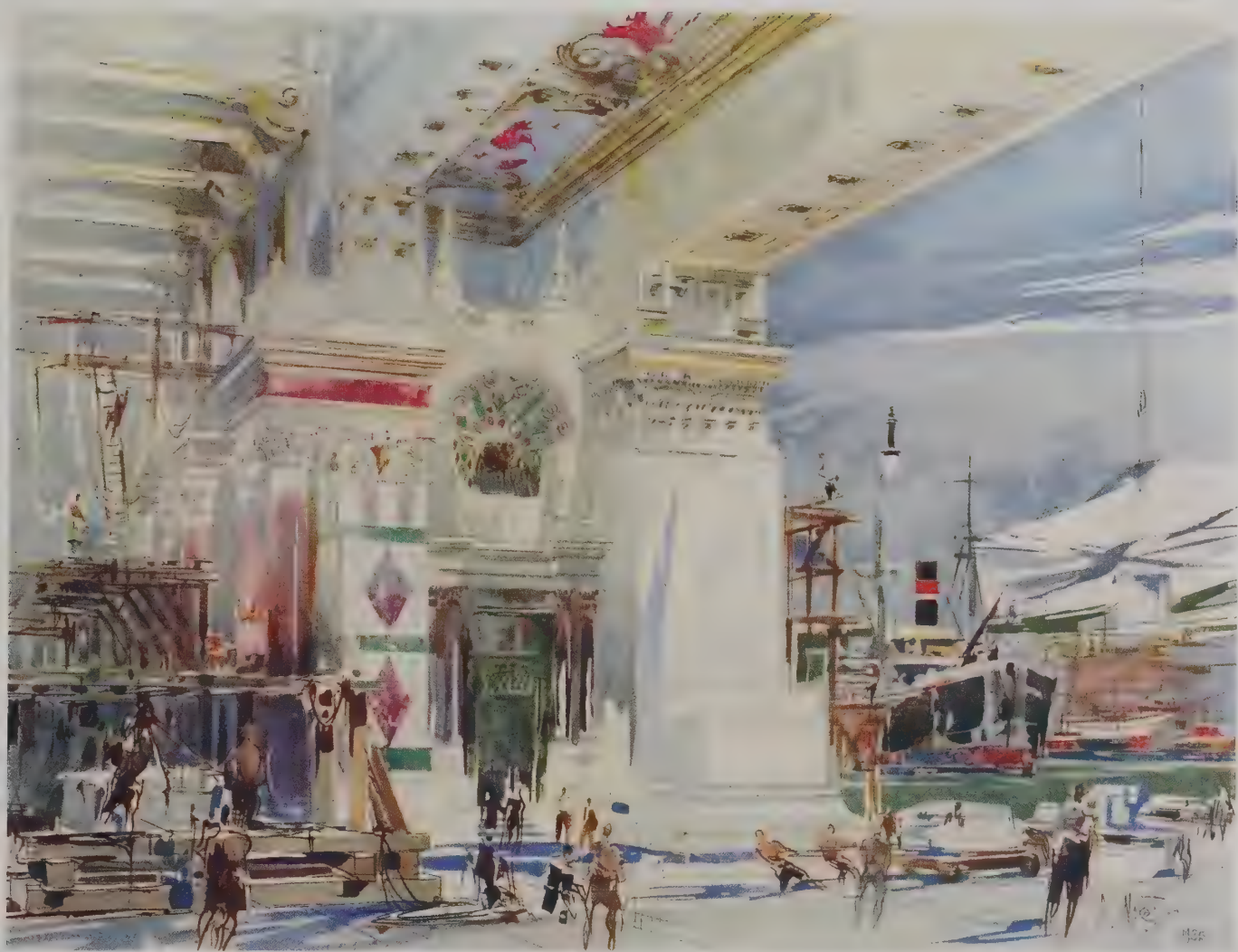
BULLER'S WOOD, 1889.
From "The Work of Ernest Newton, R.A."



STAIRCASE DETAILS AT THE GREENWAY, 1910.

From "The Work of Ernest Newton, R.A."

THE ARCHITECTURAL REVIEW.



*Marble Quarries, Transport,
Craftsmanship and Architecture.*

*From an original
watercolour by W. Walcot.*

J. WHITEHEAD & SONS, LTD.

Marble Experts,

64 Kennington Oval, London, S.E.11.



LUCKLEY, WOKINGHAM, 1907.

From "The Work of Ernest Newton, R.A."

Historic Costume.

Historic Costume. By FRANCIS B. KELLY. Randolph Schwabe.

"Le portrait de Mme. Récamier sous sa chlamyde transparente. N'est il pas infiniment plus instructif que toutes les documentations écrites?"

The authors of this most useful book on costume, taking to heart their introductory quotation, have gathered together illustrations that not only represent their periods, but are in themselves very interesting examples of the costume described. The drawings too are excellent, the detail admirably drawn. The text is clear, and the matter given is undoubtedly the result of long and careful research.

It would have been interesting had a little more stress been laid on the difference between the English, German, and Franco-Flemish dress of the same period, and it is difficult sometimes to tell of which country the authors are writing. Nevertheless the book is one that should appeal to all those interested in the history of dress, and since to gain a comprehensive idea of the period we need the costume of other people as well as that of the "beau monde," we hope that the authors may be "encouraged to follow this book with kindred works" detailing other walks of life. The patterns are extraordinarily interesting and will be most useful to producers and performers of pageants, and to all kinds of "period" productions.

The history of costume is one that should not be neglected by architects. If we go back through the historical styles, we shall find that dress and house go together in miraculous fashion, except perhaps for that one period when Inigo Jones returned from his travels in Italy to design Raynham Hall in Norfolk, in 1636, and Coleshill, Berkshire, in 1650.

Here the architecture jumped a long way ahead of the costume, which was more suitable to that of Blickling Hall of 1619.

It is perhaps a good test of architecture to regard it as a background against which people can move in harmony with their surroundings.

If the girl of 1925 can be regarded as an expression of femininity sufficiently permanent to establish itself as an historical type, one wonders if the architects are giving her an appropriate background. We saw a collection of her some while ago, dancing. The heads were shingled and the gaily-coloured frocks were not only simple in line, but of a length calculated to give plenty of freedom to slim silk-stockinged legs.

There was no affectation here, nor any self-consciousness of style. Looped round the walls were gaily-coloured balloons, and the whole effect was joyous, but it would have been puzzling to know how to frame an architectural background to the picture.

Perhaps some of the modern Swedish work will give the right setting. We wonder.

MARJORIE AND C. H. B. QUENNEL.



OLDCASTLE, FROM THE SOUTH-WEST, 1910.

From "*The Work of Ernest Newton, R.A.*"

Oxford.

Oxford Renowned. By L. RICE-OXLEY, illustrated by A. B. KNAPP-FISHER. Methuen, 18s. net.

Oxford, like London, never lacks enthusiasts to discant on its obvious beauties and to rescue its hidden memorabilia (if any now be hidden) from Time's unimaginable and destructive hand. But many as are the books devoted to the city of dreaming spires, one never tires of re-reading its old, old story, and thus anything new on the subject cannot fail to be welcome—especially when it exhibits such an intimate and loving knowledge as does this last contribution to Oxford's history. For Mr. Rice-Oxley is evidently endowed with what is too rare in these days—enthusiasm. He loves Oxford, and he is not ashamed to let his devotion peep out continually from pages that are full of knowledge and discrimination, and are, too, so often eloquent, as words only can be when the writer is telling us of what he wholeheartedly admires and understands.

The dominant note about this book is one of pleasant ease (as how should Oxford's story be told otherwise?) and a not less pleasant discursiveness of treatment, which must commend it even to those who have never come wholly beneath Oxford's charm. The very beginning is alluring. How the author loiters, as it were, over the various ways thither, as if savouring the first faint promise of beauties soon to be revealed. I, who never can tire of those approaches, be they which they may, who can never

become staled by custom to the *aura* of the place, have read much about the Oxford of my earlier days, but I do not remember to have quite found its essential atmosphere so well expressed as here—where the dear old station's charm is insisted on, as much as is that of the incomparable staircase to Christ Church Hall; and Lewis Carroll (with an excellent reproduction of his portrait), whom I used so often to meet coming from his rooms in Tom Quad, is referred to with as great a gusto as are those historic personages who have rather a habit (I cannot but think) of sitting a little heavily on the 'varsity and its charms.

The fact is we have here a personal record, and although the writer does not allow himself too insistently to get between the reader and the subject, at the same time his interest and delight in the place colour his facts, and shed on them enlightening facets that often cause them to gleam with a fresh significance.

I would recommend anyone, even if he knows every book on Oxford hitherto written, to read this last contribution to the eternal theme; if he is a lover of the place, his love will be intensified; if not, he will learn how to love it, and will understand the feelings of those who do.

The illustrations by Mr. Knapp-Fisher are particularly interesting, for he has in them combined artistry with architectural exactness; as pure pictures David Roberts might not have disdained to sign the one of Magdalen Tower, or Bonington (him even!), that of the Jolly Farmers.

E. BERESFORD CHANCELLOR.

The Craftsmanship of the Builder



Messrs. HENRY TANNER,
Architects.

HIGGS & HILL, LTD.,
Contractors.

NEW PREMISES FOR
CLOTHWORKERS' COMPANY, 46-50 FENCHURCH STREET.

"Art . . . never manifests itself with certainty, and least of all in the shape of a great Architectural style, unless it has behind it a combined and united effort."

L. March Phillips.

HIGGS & HILL, Ltd.

BUILDING CONTRACTORS

Crown Works, South Lambeth Rd., S.W.8

Telephone: Brixton 4210

City Office: 14 Godliman Street, St. Paul's
Churchyard, E.C.4. Telephone: Central 2311

THE ARCHITECTURAL REVIEW.

Books of the Month.

- THE WORK OF ERNEST NEWTON, R.A. Edited by WILLIAM G. NEWTON, M.A. (Oxon), F.R.I.B.A. With an Introduction by Sir REGINALD BLOMFIELD, R.A. London: The Architectural Press. Price £3 3s. net.
- THE GATEWAYS OF SALISBURY CATHEDRAL CLOSE. By HESKETH HUBBARD and R. H. GREEN. Salisbury: The Forest Press. Price £2 2s. net.
- DUTCH ARCHITECTURE OF THE TWENTIETH CENTURY. Edited by J. P. MIERAS and F. R. YERBURY, Hon.A.R.I.B.A. London: Ernest Benn, Ltd. Price 32s. 6d. net.
- ART AND COUNTERFEIT. By MARGARET H. BULLEY. London: Methuen & Co., Ltd. Price 15s. net.
- THEORY OF STRUCTURES. By H. W. COULTAS. London: Sir Isaac Pitman and Sons, Ltd. Price 15s. net.
- SOME LESSER KNOWN ARCHITECTURE OF LONDON. By JAMES BURFORD, A.R.I.B.A., and J. D. M. HARVEY, B.A. London: Ernest Benn, Ltd. Price 15s. net.
- THE EARLY HISTORY OF PICCADILLY, LEICESTER SQUARE, AND SOHO. By C. L. KINGSFORD. Cambridge: At the University Press. Price 12s. 6d. net.
- SAILING SHIPS AT A GLANCE. By EDWARD W. HOBBS. With an Introduction by L. G. CARR LAUGHTON. London: The Architectural Press. Price 6s. net.
- CARICATURES. By H. DE C. London: The Architectural Press. Price 2s. 6d. net.

Correspondence.

To the Editor of THE ARCHITECTURAL REVIEW.

SIR,—It is with surprise that I learn from Sir Charles Nicholson's letter in your December issue that the disastrous spraying of the Queen Margaret statue at Lincoln was carried out under his direction, as such spraying is definitely against the advice he gave to the Dean and Chapter in January 1925.

It would be of interest if Sir Charles would put on record what preservative was actually employed, so that its use could be avoided in similar cases in future.

The last sentence of Sir Charles's letter raises the very interesting question as to whether a copy of a statue is of the same value as the original. No one would for a moment maintain this view

with regard to a painting. And to the writer it seems even less tenable when applied to a very individual piece of stone carving which has happened during the centuries to have weathered very beautifully.

Many sculptors are fully alive to the enhanced beauty that an irregular surface may give to sculpture. Rodin, for instance, writes: "Sculpture is the art of the hole and the lump, not of the clean, well-smoothed, unmodelled figures," and then forthwith proceeds to create such masterpieces as "Le Penseur."

Our "greatest sculptor"* is also in agreement with this dictum of Rodin's, as a glance at the three busts now on view in Burlington House will show.

It is for the above reasons that the present writer takes the quite unpopular view that where a piece of medieval sculpture happens to be of rare excellence and to have weathered beautifully, it should be carefully preserved, and a replica exposed to the ravages of the elements.

It is, perhaps, rather going over old ground to reply to Mr. Sullivan.

The belief that the Queen Margaret statue is a creation of the 1850-1880 restoration period was held by such experts as Messrs. Prior and Gardiner, and is, perhaps, the main reason why no particular interest was taken in the statue until an account of the writer's detailed examination of it was published in the "Builder" of December 7, 1924.

It will be sufficient here to state that the statue can be definitely dated as being prior to 1480 by the chisel marks made on it by the masons who erected the battlements of the Russell Chapel. Further, it is on record in the proceedings of the Archæological Institute that in 1848, and before the damaging "restoration" period had set in, Professor Cockerill called attention to the beauty of the statue and urged its preservation.

It was a photograph showing the chisel marks above referred to that caused the writer to make a close examination of the statue.

Yours faithfully,

JOHN L. HODGSON.

The Authors' Club,
2 Whitehall Court, S.W.1.
December 11, 1925.

* Epstein.

STRONG-ROOM DOORS *by*

Doors for all requirements of security, varying from light fireproof doors to heavy blowpipe-proof doors.

Weights varying from $\frac{1}{4}$ ton to 37 tons

¶ You, no doubt, know already that **LIPS** have an international reputation for the soundest material and highly-skilled workmanship. ¶ Locks are made at our own works, and we do not have to rely upon locks coming from uncontrolled factories.

We have
recently installed
a fireproof
**STRONG ROOM
& DOOR for
AUSTIN REED**

LTD.

HEAD OFFICE
at RED LION SQUARE,
W.C.2.

LIPS LTD

KINGSWAY HOUSE,
KINGSWAY, W.C.2

'Phone :
Gerrard 9363.

Your invitation to
tender (or for advice)
will be welcomed, and
will be attended to by
Banking Engineers of
experience.

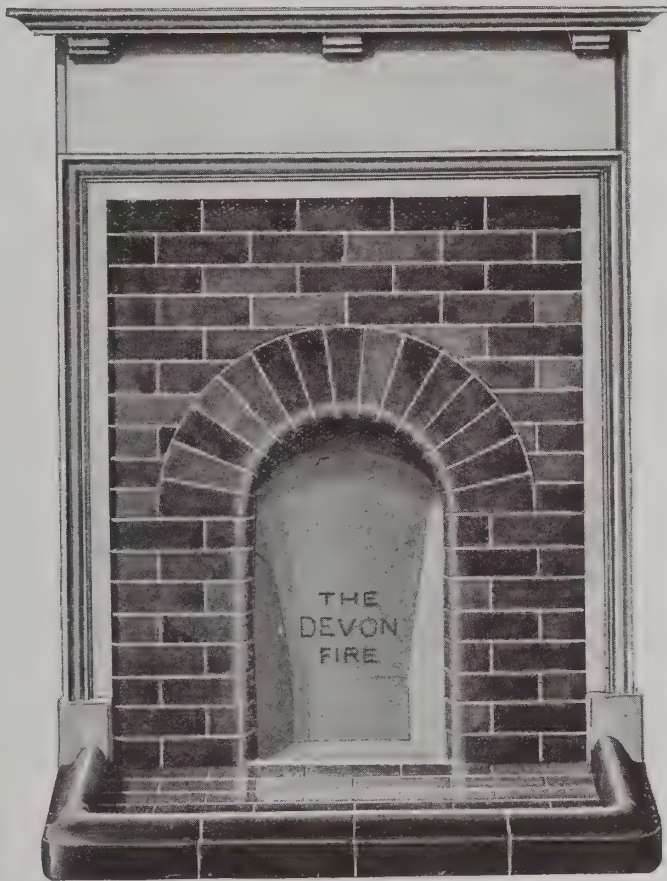
LIPS

Stands for Security



A Lips Strong-Room Door for a Commercial House.

WHY SHOULD AN ARCHITECT SPECIFY THE "DEVON" FIRE IN PREFERENCE TO ANY OTHER ?



MODEL "C"

The "Devon" Fire is a practical proposition from the price point of view for any housing scheme. It can be supplied from £4.16s. retail. Send for literature



BECAUSE it provides the best answers to the three questions which an Architect always asks about a fireplace ~



Is the design architecturally correct ? Our Catalogue, sent post free upon application, shows designs of the "Devon" Fire by eminent architects and artists, including Sir Edwin Lutyens, R.A.

Are beautiful and harmonious colourings obtainable ?

A selection of sample tiles of the "Devon" Fire will be sent post free to any architect upon request. There are no less than 130 different designs and a variety of 350 colours, each design in four or five sizes. This makes it possible to specify what amounts almost to an exclusive fireplace design.

Is it efficient ? The report of the trials carried out in Government offices by the Office of Works and Smoke Abatement Society shows that the "Devon" Fire was placed first.

CANDY & CO. LTD.
(Dept. 7) 87 Newman Street,
Oxford Street, London
Works : Newton Abbot

THE "DEVON" FIRE

A Model of St. Paul's.

A model of St. Paul's Cathedral, showing the faulty condition of the piers of the dome and the suggested method of saving the structure by means of hidden collars of reinforced concrete, has been ordered by the authorities of the Science Museum at South Kensington. It will be executed by the author of the scheme, Mr. William Harvey. The museum authorities required the model as a means of demonstrating to future generations the nature of the weaknesses discovered in Wren's structure, and the ideas of constructional experts of to-day.

A New Building Material.

Sir Gerard Heath, chairman of the Building Research Board, accompanied by Dr. Raymond Unwin, of the Ministry of Health, and Dr. R. E. Stradling, Director of Research, visited Crayford, near Dartford, Kent, recently in order to investigate a new building material which is being developed by Commander Burney, M.P. The material is composed of shredded wood impregnated with certain chemicals, and mixed with cement and other concrete materials. This is compressed into blocks by machines that have been specially installed. One block is equivalent in size to 60 bricks; it only weighs 142 lb., and can be handled easily by two men. An experimental house built of these blocks under cover was carefully examined by the Government experts.

Institute of British Architects.

At a general meeting of the Royal Institute of British Architects, held on Monday, November 30, the following members were elected:

Fellows.—Professor L. P. Abercrombie, Major W. B. Binnie, H. A. Dickman, W. G. Dobie, S. T. Hennell, F. B. Hobbs, A. J. McLean, C. B. Metcalfe, T. A. Pole, F. Sutcliffe, W. W. Tasker, H. G. Turner, A. J. Wood, J. Woollatt, E. H. Abbott, J. H. Bates, E. F. S. Biram, J. W. Boyd, C. E. Compton, S. Davies, S. French, A. Gardner, T. Garrett, J. H. Heywood, W. R. Morris, W. R.

Nunns, T. H. N. Parr, W. H. Raffles, W. R. Sharp, G. Simpson, A. W. Tribe, J. G. T. West, A. G. Wilkinson, C. C. Winmill, W. H. Adams, S. P. Anderson, C. M. Bentley, D. A. Beveridge, E. Bird, C. E. Blackburn, P. C. Boddy, C. Brett, E. J. Brett, O. A. Bridges, F. A. Browne, J. G. Burgess, E. W. Burnett, E. P. Cameron, E. W. Cannell, S. E. Castle, H. G. Cherry, G. Cotman, H. S. Davis, E. H. Evans, H. M. Fairweather, J. Forbes, B. H. P. Haigh, L. E. Harper, L. H. Harrington, E. J. W. Hider, J. J. Hill, W. P. Horsburgh, F.S.I., E. T. Johns, A. H. Jones, F. E. Jones, H. J. Lyons, D. G. McIntosh, H. Macintosh, J. M'Lachlan, S. McLauchlan, D. Matheson, E. E. Moodey, J. I. Morrison, J. Murray, H. B. Newbold, H. Nurse, J. P. Pearce, F.R.Hist.S., G. Pemberton, E. J. Pomeroy, W. H. Poole, H. R. Poulter, F. E. B. Ravenscroft, F. Rimmington, H. E. Rowland, J. H. Rutherford, W. N. Scaife, F. H. Shann, A. E. Shervey, C. E. Simmons, D. McK. Stoddart, F. Thorpe, F. Vaux, C. B. Wagstaff, F. S. Webber, W. E. N. Webster, F. N. Weightman, A. B. West.

Hon. Associates.—A. H. M. Brice, F.R.G.S., Sir D. Y. Cameron, R.A., R.S.A., A. H. Smith, F.S.A., F.B.A.

There were also elected sixty-two Associates.

Book Announcements.

The Architectural Press announce the publication of "The Work of Ernest Newton, R.A.," in which selected examples of the later domestic work of Ernest Newton are gathered together, forming a pictorial survey of the planning, design, and decoration of the English country house and its surroundings.

The Architectural Press have also just published the fourth work in the "At a Glance" Series, entitled "Sailing Ships at a Glance," by Edward W. Hobbs, A.I.N.A. Mr. Carr Laughton has written an important introduction to this volume.

In addition, from the same Publishers comes a volume of Caricatures of well-known architects and patrons of architecture. The forty studies included in the book are the work of H. de C., who has endeavoured in each case to catch his victim in a characteristic pose.

THE DELTA METAL CO., LTD.

Delta Works,

EAST GREENWICH, LONDON, S.E. 10

(and at BIRMINGHAM).

Over 30 years' world-wide reputation as
Specialists in High-Class Constructional Bronzes.

Sole Manufacturers of

"DELTA" BRAND

(Registered Trade Mark).

BRONZE, BRASS, YELLOW METAL,
WHITE METAL, COPPER,
and other non-ferrous metals and alloys.

"DELTA" EXTRUDED SECTIONS for Case-
ments, Sash and Water Bars, Stays, Mouldings, Door
Plates, Stairtreads and Nosings, &c.

"DELTA" SILVER BRONZE for ornamental work.

"DELTA" BRONZE No. IV. The most durable
malleable Bronze. Can be cast, forged, stamped,
pressed, etc. Stronger than steel, tough as wrought
iron, highest resistance to corrosion. Specially adapted
for art metal work.

Prices and other particulars on application.

Telegrams:
"DELTA, EASTGREN,
LONDON."

Telephone:
GREENWICH 123
(3 lines).

On the Lists of Contractors to the Admiralty, Air Ministry, War Office, Ministry
of Munitions, India Office, Post Office, Crown Agents for the Colonies, etc.

COUNTRY HOUSE LIGHTING & HEATING



We have over 21 years' experience in the design
of complete installations for Electric Lighting,
Heating, and Power purposes. Our installations
have been remarkably successful in giving com-
plete satisfaction to our numerous clients.

We stake our reputation on our work continuing
to give satisfaction after completion, and make it
our business to see that it does so.

*We invite your inquiries, and will be pleased to
furnish estimates for the erection of plants in
any part of the country.*

H.J. CASH & CO. LTD.
CAXTON HOUSE, WESTMINSTER S.W.1.
TELEPHONE VICTORIA 4490 AND 4491



PRIOR PARK

ON ONE OF THE HILLS OF BATH

EARLY in the eighteenth century the deputy-postmaster of Bath, Ralph Allen, instituted a scheme of cross-postal service for England and Wales, and contracted with the Government to work the scheme himself.

He made enormous profits, and acquired land and stone quarries, using Bath stone in 1735 to build Prior Park Mansion.

Standing 400 feet above Bath, the buildings form a continuous line of about 1,250 feet, of which the centre mansion occupies 150 feet. Built in Corinthian style, upon a rustic basement, the centre part projects from the plane and forms one of the most correct and noble porticos in the Kingdom.

The building is now used as a Roman Catholic College, and has been recently installed with electric light by Messrs. J. Lambert and Sons, Broad Street, Bath. About 450 lighting points were installed, and approximately six miles of wiring was used for the installation, which was carried out with the

HENLEY WIRING SYSTEM

For the mains, Henley Paper Insulated Lead Covered and Armoured Cables were used.

Our illustration, which is reproduced by permission of the Rev. Brother J. S. Roche, President of the College, shows the centre main building, looking West.



THE ARCHITECTURAL REVIEW.

Ur of the Chaldees.

Mr. Woolley's Lecture.

An interesting account of his archæological discoveries in Mesopotamia was given by Mr. C. L. Woolley at a recent lecture. The expedition, which is organized by the British Museum, is part of the obligations accepted by Great Britain when she accepted the mandate for Iraq.

Mr. Woolley gave an account of the work on the site of the ancient city of Ur of the Chaldees.

He first described the excavations that were carried on at Tell-el-Obeid, four miles from the city of Ur, where they found ruins of the oldest temple in the world to which they could assign an approximate date. It was built by an important King of Ur, who reigned somewhere between 3500 B.C. and 3300 B.C. In spite of being frightfully destroyed, there were preserved in the ruins a very large number of objects which had formed the original decoration of the Temple. By means of lantern slides an admirable idea of the original appearance of this early building was obtained. It was built of brick covered with wooden panelling, and stood upon a platform approached by a flight of stone steps. At the door stood statues of lions made of copper, and on each side of the door were columns encrusted with mosaic in mother-of-pearl and red and black stones.

The main feature of the city of Ur, said the lecturer, was the Ziggurat—the great tower upon which stood the most holy temple of the city, dedicated to the Moon God. It was built about 2300 B.C., 300 years before the time of Abraham, who must have been familiar with it when he lived at Ur. Every ancient Sumerian town of importance had such a tower, the most famous being that of Babylon, which we knew to-day as the Tower of Babel. That at Ur was the best preserved of those that existed in Mesopotamia. It was 200 ft. long, 150 ft. wide, and still 70 ft. high, made of solid brick set in bitumen instead of mortar. The Sumerians came from a hilly country in the Euphrates Valley. In their original home they were accustomed to put their altars in shrines upon the hills. When they came to Mesopotamia there were no hills, and because their gods could not be properly worshipped in the plain they built with bricks

artificial hills which they called the Mountains of God. They still preserved the lower stages of this great building and the three staircases which led to it. It was seen how effective these converging stairs would have been for any great religious function, and they could thus understand the dream of Jacob when he had a vision of a ladder set up to heaven and angels going up and down it. The dream was based on a memory of what he had learned from his grandfather of the wonderful tower up and down which the priests went to the house of God at Ur. Mr. Woolley also referred to other temples, which were wonderfully preserved, and which were built in a later period of history—1400 B.C. and 600 B.C.—and also to clay tablets found in them and dealing with the activities and financial accounts of the Temple, as well as stores and factories in Abraham's day. He described the convert of which Belshazzar's sister was Mother Superior, and where she kept a school and museum; also the Temple of the Moon God and his wife, which dated from the earliest time, but was remodelled by Nebuchadnezzar to meet the religious reforms of congregational instead of secret worship.

A Notable Lecture on Stained Glass.

At a recent meeting of the Sunderland Rotarians, an interesting lecture was delivered by Colonel Cyril Millican, of Newcastle, entitled "The History of Stained Glass."

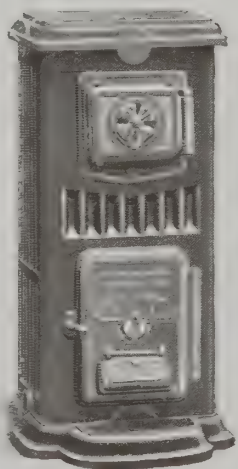
Colonel Millican traced the history of stained glass, and remarked that the traditions respecting it did not extend beyond the great Gothic times. It was therefore one of the arts which belonged wholly to the Christian era. In the Middle Ages stained glass formed a very important part, but still only a part, of that interior decoration without which no church was considered complete, and yet in spite of its fragile nature it had on the whole survived the attacks of time better than the painting which once adorned the walls or woodwork, and for this reason had come to be considered in these days as the most lasting way of beautifying our churches.

Stained glass had been called the handmaid of architecture, and as such must always be considered by the artist who professed to design and make beautiful windows. Very few people when

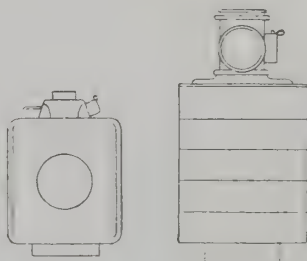
(Continued on page 1.)

Save 40% Floor Space

IDEAL CLASSIC BOILERS



Comparison of Floor Space occupied by an Ideal Classic and Sectional Boiler of equal capacity.



Four Sizes. 150 to 400 sq. ft. of direct radiation.

BURN SMOKELESS FUEL
(Coke or Anthracite).

Efficiency. Heating Surface all direct, giving high efficiency and fuel economy.

Rapid Heating. Used with Ideal Classic Radiators, reduce quantity of water in system by about one-half, ensuring rapid heating and circulation.

Showcards and pamphlets post free.

NATIONAL RADIATOR COMPANY

LIMITED.

Offices, Showrooms & Works: HULL, Yorks.

London Showrooms: 439 & 441 Oxford St., W.1.

Agents: BAXENDALE & CO., LTD., Miller St. Works, MANCHESTER.

WILLIAM MACLEOD & CO., 60, 62 & 64 Robertson St., Glasgow.



NATIONAL BANK, CHARING CROSS.

UNDER the supervision and direction of the architects, Messrs. G. LANSDOWN & BROWN, Waring & Gillow recently completed the reconstruction, decoration and furnishing of the National Bank premises at Charing Cross.

In the work executed by Waring & Gillow to the drawings and details of the architect there is always a fine attention to detail and a careful adherence to plan worthy of the highest traditions of the house.

WARING & GILLOW

LIMITED

164-180, OXFORD ST., LONDON W.1.

ALSO AT MANCHESTER, LIVERPOOL AND LANCASTER.

TELEPHONE: MUSEUM 5000.

TELEGRAMS: "WARISON" LONDON.

THE ARCHITECTURAL REVIEW.

looking at a stained-glass window realized the long and laborious process by which the result, good or bad, had been obtained. The process of making stained glass, perfected over 500 years ago, was still used to-day.

Tracing the history of these windows, Colonel Millican mentioned that in the twelfth and thirteenth centuries the windows were built up of very small pieces, varying in size from half an inch wide by one or two inches long, very few being bigger than the palm of one's hand, and that very fine examples of these were to be seen at Canterbury, York, and Chartres.

Few now endeavoured to unravel the message of these dazzling, glowing masses of jewels, from which a past age spoke far more clearly than ever in wood or stone. After dealing in detail with the four great periods in the history of stained glass, and mentioning the characteristics of each, Colonel Millican said that in the second half of the sixteenth century there was a rapid decline in the art, while in the seventeenth and eighteenth centuries a period of complete decadence set in. The nineteenth century saw great and successful efforts to get back to the methods of the Gothic artists, and to-day we were heading more and more towards the idea that a stained-glass window was a window made beautiful, never forgetting that the main function of a window was to admit light.

Rotarian Charles Wilson, who proposed the vote of thanks, observed that President Cameron had said that Sunderland was the birthplace of stained glass in this country, and to-day, he could assure them, the best glass in the world for the making of stained glass was manufactured here, and was exported all over the world.

Atholl Steel Houses.

Demonstration Dwellings Inspected.

Sir Charles Ruthen, the Director-General of Housing, accompanied by an official of the Ministry of Health, recently visited the pair of demonstration steel houses of the Atholl type that are being built on the Downham estate of the London County Council. A visit was paid to the workshops in the Isle of Dogs, where the

steel parts of some of the houses that will be erected in various centres of the United Kingdom have been assembled. A specimen house built under cover there was carefully inspected. Unlike the "Weir" type, which has a wooden frame, the house devised by the Duke of Atholl has steel plates three-sixteenths of an inch thick as its structure. To these are secured the necessary scantling for the support of the inner lining. On the inner surface of the steel sheets there is a coating of granulated cork to dispose of any moisture. The roof is tiled. The Atholl type is offered both as bungalows and two-story houses.

Demonstration houses of this type are being, or are about to be, erected at Eastbourne, Rochdale, Plymouth, Swansea, Cardiff, Birmingham, Manchester, Ipswich, Leeds, Stockton-on-Tees, Bristol, Portsmouth, Halifax, Newcastle-on-Tyne, Northampton, Huddersfield, Norwich, Derby, Oldham, Reading, Salisbury, and Wrexham, under the conditions laid down by Mr. Neville Chamberlain. The cost is £450 each house, and similar houses in blocks of pairs can be supplied at the same prices.

Later in the day Sir Charles Ruthen proceeded to Downham to the site where eventually, it is hoped, there will be erected demonstration houses of the Telford, Wild, and Burney types. At present the only pair, almost completed, are those of the Duke of Atholl. After an inspection the Director-General of Housing stated: "I think that this is a very presentable house. It is obviously a steel house, and makes no pretence to be a brick house. As a supplementary method in order to add to the total output of dwellings the steel house of the Atholl type is certainly worthy of consideration."

The consulting architects are Mr. A. Lloyd Thomas, M.I.E.E., and Mr. Douglas Wood, F.R.I.B.A., who were both formerly Housing Commissioners of the Ministry of Health, and are responsible for various housing schemes. The annual cost of painting the steel walls of the Atholl house is estimated to be not more than 12s. a year. In order to facilitate negotiations, the Duke of Atholl has appointed the Housing Corporation of Great Britain, of which Lord Askwith is chairman and Lord Denbigh a director, to deal with the erection of these houses in England and Wales.



MARBLE LOADING DEPÔT, ITALY.

FARMER & BRINDLEY LTD.

MARBLE QUARRY OWNERS AND WORKERS

63 WESTMINSTER BRIDGE ROAD, LONDON, S.E.1

By Royal
HIS MAJESTY GEORGE IV
HIS MAJESTY WILLIAM IV
HER MAJESTY VICTORIA



Warrant to
HIS MAJESTY EDWARD VII
HIS MAJESTY GEORGE V

JACKSONS' ARCHITECTURAL DECORATIONS



SWIMMING BATH ON S.S. CARINTHIA FOR CUNARD STEAMSHIP CO., LTD.

COFFERED CEILING IN CAST FIBROUS PLASTER, COLUMNS IN SPECIAL WATERPROOFED FRENCH STUC
WITH KUPRONISED FIBROUS PLASTER BOAT PROWS AND BANDS.

G. JACKSON & SONS, Ltd.
49 RATHBONE PLACE, OXFORD STREET,
LONDON, W.1

Telegrams: "Actiniform, Westcent, London."

Telephone: Museum 3835, 2283, 4667

Obituary.

Death of Mr. E. L. Wratten.

We regret to announce the death of Mr. Edmund Livingstone Wratten, F.R.I.B.A., senior partner of Messrs. Wratten and Godfrey, architects, of Queen Anne's Gate, at the age of forty-eight.

The youngest son of Mr. and Mrs. F. C. L. Wratten, of Croydon, he was articled to the late Mr. James Williams, of Devey and Williams, and also studied at the Architectural Association under the direction of the late Mr. A. W. Rich. With his partner, Mr. W. H. Godfrey, F.S.A., he designed the fittings and decorations of Eton College Memorial Chapel and the re-erection of Crosby Hall at Chelsea. The partners also designed many new domestic buildings in London and the South of England, as well as the restorations of Tower House, Apuldrum; Dean's Place, Alfriston; the "Dorset Arms," Withyham; and Bull House, Lewes; additions to Ascott, near Leighton Buzzard; Pitchford Hall, Shrewsbury; Henley Hall, Ludlow; Primrose House, Roehampton; and Burford Priory, Oxon; and gardens at Forest Row, Godalming, West Hoathly, and other places. Mr. Wratten prepared the illustrations to his partner's "Gardens in the Making," and to other books, including "London Survivals," and "St. Peter's, Vere Street."

The Excavation of a Pre-Roman Grave.

The excavations now in progress on land owned by the Deal Potteries on the site of the ancient burial ground at Walmer, conducted by Mr. C. K. Rhodes, have resulted in the discovery of an untouched interment of pre-Roman times. At the time of writing the pit has not yet been entirely cleared, but sufficient evidence has been obtained to justify Mr. Rhodes's assertion as to its early date.

During his earlier trenching Mr. Rhodes came across a large pit some 8 ft. by 14 ft., of irregular shape, which had probably been made by breaking down the dividing walls of several earlier graves. This pit yielded a large quantity of fragments of coarse black ware, burnished black Belgic ware, and some minute pieces of *terra sigillata*, or Samian pottery.

TRADE AND CRAFT.

An Interesting Road-making Demonstration.

A new method of laying second-class roads was demonstrated from December 1 to December 5 last in the Borough of Gillingham (Kent). The pier approach road, with a total area of 1,750 yards super, was Fondu-bound instead of the macadam being water-bound as previously. The metal, which was coated 3 in. thick, was Trevor granite, 2½ in. gauge. The grout was Thames ballast sand mixed 5 parts to 1 part Cement Fondu. The process employed was as follows: First the metal was rolled level in the usual way. Then the dry grout was spread on the surface, penetration being obtained by further rolling. The rolling was continued until all the voids were filled, more dry grout being added where necessary. Water was then sprayed on, and the roller set to work again, sweeping proceeding at the same time, until the surface had a "slurry" appearance. The stretch of road so treated was then left to harden, and at the end of twenty-four hours it was all ready for traffic.

Those of our readers desiring to learn more about Fondu-binding can obtain a booklet on application to the Lafarge Aluminous Cement Co., Ltd., Lincoln House, 296-302 High Holborn, London, W.C.1. This booklet is illustrated by progress photographs of a stretch of actual road being treated in this economical and speedy method.

Permanence without Maintenance.

We have received from Messrs. Bell's Poilite and Everite Company, Ltd., a brochure entitled "Permanence without Maintenance."

The first part of the booklet is devoted to illustrations of roofs of factories and similar buildings covered with Bell's Everite corrugated sheeting—the Bigsix type, of which the manufacturers claim as being the strongest in the world.

In the second part appear some illustrations of roofs covered with Poilite pantiles and Poilite straight-cover slates.



LIVERPOOL, CATHEDRAL.
Architect: SIR G. G. SCOTT, R.A.

LINCOLN HOUSE,
60 KINGSWAY,
LONDON, W.C.2.

Telephone: HOLBORN 2219 & 1358.
Telegrams: WARMTH, WESTCENT, LONDON.

ESTABLISHED 1816.
THE
DIFFERENT STYLES
OF
ARCHITECTURE
ARE TAKEN INTO CONSIDERATION WHEN THE HEATING SCHEME IS DESIGNED BY

G. N.
HADEN
& SONS, LTD.

Also at TROWBRIDGE
MANCHESTER
BIRMINGHAM
GLASGOW
DUBLIN
NEWCASTLE-ON-TYNE
BRISTOL
CARDIFF
BOURNEMOUTH
BRUSSELS

HEATING,
VENTILATING,
&
ELECTRICAL
ENGINEERS.



THE DENTAL BOARD OF THE UNITED KINGDOM, HALLAM STREET.
Architect: EUSTACE C. FRERE, ESQ.



OPERATING THEATRE, OUT-PATIENTS' DEPARTMENT,
QUEEN MARY'S HOSPITAL FOR THE EAST END,
STRATFORD, E.15.

Messrs. H. V. Ashby & Winton Newman, F.F.R.I.B.A.,
14 Gray's Inn Square, W.C.

APPROPRIATENESS

IN a Hospital the hygienic properties of a wall lining must receive first consideration—in a private bathroom or lavatory there is more latitude for decorative effect. In each case Vitrolite fulfils the most exacting requirements. Non-absorbent and unstainable, it can easily be kept scrupulously clean, whilst by the combination of white and black Vitrolite the simplest and most elaborate effects can be obtained.

VITROLITE CONSTRUCTION CO. (EUROPE) LIMITED
1. VICTORIA STREET, WESTMINSTER, LONDON. S.W.1.

Summit House, Red Lion Square, Holborn.

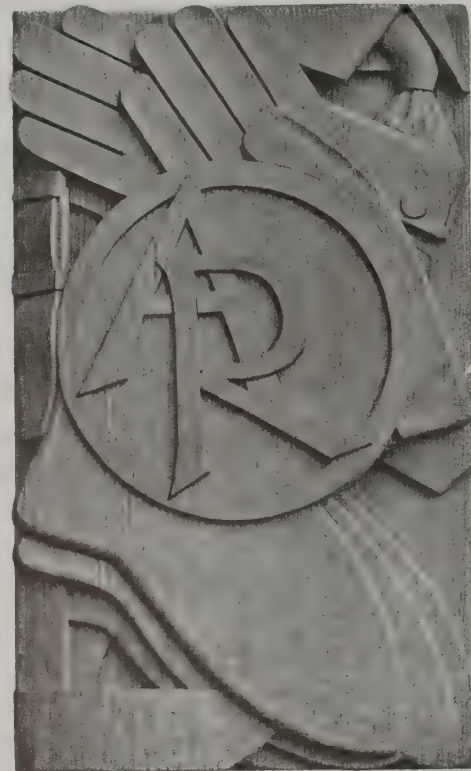
The general contractors were Messrs. W. F. Blay, Ltd.; and the sub-contractors were: Ragusa Asphalt Co., Ltd. (asphalt); Stourbridge Glazed Brick and Fire Clay Co., Ltd. (bricks); Gibbs and Canning, Ltd. (terra-cotta); Redpath, Brown & Co., Ltd. (steel work); Mather and Platt (fireproof doors); Diespeker & Co. (constructional floors); Taylor Manufacturing Co., Ltd. (casements and casement fittings); G. C. Cuthbert & Co. (patent glazing); Bratt Colbran & Co. (grates); Carter & Co., and Stourbridge Co., Ltd. (sanitary ware and fittings); Fenning & Co. (marble flooring); Tyler and Freeman (electric wiring and fixtures); L. G. Hawkins & Co. and G. C. Cuthbert & Co. (electric fittings); Lapidus, Ltd. (fibrous plaster work); Birmingham Guild, Ltd. (collapsible gates, railings); S. W. Francis & Co., Ltd. (shutters to garage); Stuart's Granolithic, Ltd. (stair treads); Smith, Major and Stevens (lifts and cranes); Chas. P. Kinnell & Co. (heating apparatus); Dictograph Co., Ltd. (telephones); Lips, Ltd. (strong-room doors, safes, etc.); Sankey Sheldon (steel fixturings); George Williamson (board-room furniture and carpet); Skellorn Edwards (floor coverings); Yannedis & Co. (ironmongery); Harold Cooper & Co. (steel balconies).

Doctor's House and Flats, Kennington, Duchy of Cornwall Estate.

The sub-contractors were: Roberts, Adlard & Co. (tiles); Carron Co. (stoves, grates, mantels); J. F. Ebner (wood block flooring); South London Electric Supply Corporation, Ltd. (electric wiring and electric light fixtures); Messrs. Yannedis (door furniture).

Modern English Woodwork.

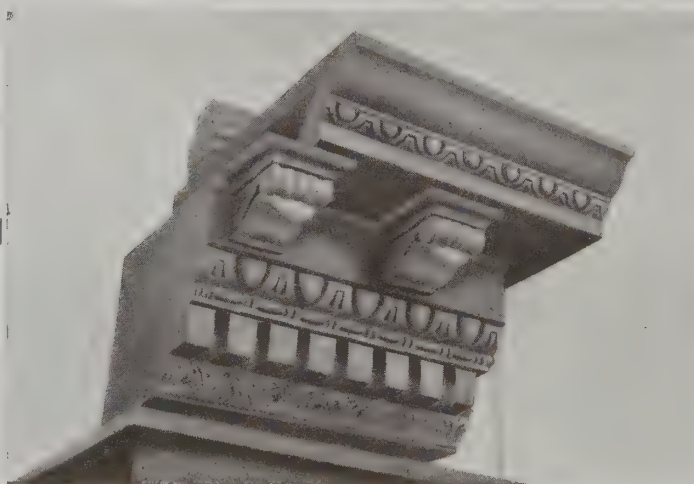
Messrs. John P. White and Sons, Ltd., of the Pyghtle Works, Bedford, have just published an illustrated brochure containing views of the up-to-date machine shops and joinery and cabinet shops fitted up in their new works to take the place of those destroyed by fire in October 1924. Illustrations are also included of some of the furniture, panelling, and doors, constructed by Messrs. White, which will be of interest to all who appreciate the art and craft of modern English woodwork.



A DECORATIVE PANEL AT SUMMIT HOUSE.

An Interesting Contract.

Messrs. Thomas Faldo & Co., Ltd., of London, inform us that they have secured the contract for the asphalt work on all three buildings which are now being erected on the Devonshire House site, and that the total area of work comprised therein will be about 22,000 super yards.



CAST STONE CORNICE IN THREE SECTIONS
for
ROYAL SHEFFIELD HOSPITAL.

Bottom Dentil Cornice.
2' 3" x 11 3/4" deep.

Middle Stone, with Trusses cast on.
3' 7 1/2" x 12 1/2" deep.

Top Stone.
4' 3" x 11 1/4" deep; overall length, 3' 8 1/4".

STUART'S GRANOLITHIC

Co

ESTABLISHED 1840

Ltd

62 LINCOLN'S INN FIELDS, LONDON, W.C.2

46 Duff Street,
EDINBURGH.

Bartholomew Street,
BIRMINGHAM.

Mill St., Ancoats,
MANCHESTER.

ARCHITECTS *and* STANDARDIZATION

Architects have rightly opposed the standardization of design in houses, but are coming to the view that Standardized products used in construction diminish costs and increase reliability.

(Reg. Trade Mark,
422219-20-21.)

C.M.A.

Cables

are rigidly standardized, are the HIGHEST QUALITY produced in the world, and are cheaper than any Cable of equal quality owing to quantity production to these standards.

You can tell them by the trade mark **C.M.A.** and the design on the label.



Copy-
right
L. B. Atkinson.
Exclusive Licensees,
Members of the C.M.A.

Members of the Cable Makers' Association

The Anchor Cable Co. Ltd.
British Insulated & Helsby Cables Ltd.
Callender's Cable and Construction Co. Ltd.
The Craigpark Electric Cable Co. Ltd.
The Enfield Cable Works Ltd.
W. T. Glover & Co. Ltd.

The Greengate and Irwell Rubber Co. Ltd.
W. T. Henley's Telegraph Works Co. Ltd.
The India Rubber, Gutta-Percha, and Telegraph Works Co. Ltd.
Johnson & Phillips, Ltd.
Liverpool Electric Cable Co. Ltd.

The London Electric Wire Co. & Smiths Ltd.
The Macintosh Cable Co. Ltd.
Pirelli-General Cable Works Ltd.
St. Helens Cable and Rubber Co. Ltd.
Siemens Brothers & Co. Ltd.
Standard Telephones & Cables Ltd. (formerly Western Electric Co. Ltd.).
Union Cable Co. Ltd.

Peterborough Cathedral.

The New System of Lighting.

The new system of lighting Peterborough Cathedral is an experiment which is entirely justified. There is no comparison between this method of illumination and the usual dim gas-light to be found in most other cathedrals. Possibly the greatest effect obtained in Peterborough is the contrast between light and shade. The effect of deep shadows of the nave arcade and triforium compared with the brilliantly-lighted nave and choir is particularly impressive.

The greater portion of the lighting is effected by units placed on either side of the clerestory windows—so that the artificial light comes from practically the same direction as the daylight, and the units, being placed at a considerable height above the floor, are beyond the normal angle of vision. Furthermore, as they are fixed in recesses they are practically concealed from view up and down the length of the building. The units are suitably grouped together, and controlled by contactor switches placed in the triforium in the north and south transepts. These contactors in turn are controlled by push button panels placed immediately behind the choir stalls on the south side. The contactor panels on the north and south sides respectively are fed from the two sides of a 400-volt, three-wire, direct current supply from the Corporation electricity works.

Each lighting unit consists of a specially designed projector comprising three silvered glass mirrors mounted in a suitable case, and equipped with a 250-watt projector type Mazda gas-filled lamp. The lamp is supported in a porcelain holder mounted on an adjustable bracket, so as to permit of its being correctly focused in relation to two of the mirrors, the third mirror being itself adjustable.

The projector itself is mounted on an adjustable arm, which, in turn, slides on a bracket attached to the wall of the building. This bracket is jointed, so that by releasing a screw the complete projector can be swung into a position whence it can be easily

reached from the walk which runs round the clerestory, for cleaning, etc., without the use of ladders or scaffolding.

Special wall lanterns are employed for the illumination of the vestries, and the entrance in the west porch is lighted by means of units secreted in the paving. The light from these units is thrown upwards on to the vaulting, whence it is diffused over the entrance way to the west doors.

Mr. Nevill, the city electrical engineer, has acted as consultant to the cathedral authorities.

The British Thomson-Houston Co., Ltd., were responsible for the installation of the Henley wiring system which has been used, and for the manufacture of the lighting units and Mazda lamps. Messrs. Amies and Sons, the local contractors, carried out the wiring and erection of the gear.

A New Catalogue.

We have received from Metro-Vick Supplies, Ltd., of Manchester, a copy of their new "Electric Fittings Catalogue." The brochure contains a large selection of new designs for electrical fittings which should be of interest to architects.

GOVERNMENT OF EGYPT.

RECONSTRUCTION OF THE MOSQUE OF AMROU.

OPEN COMPETITION.

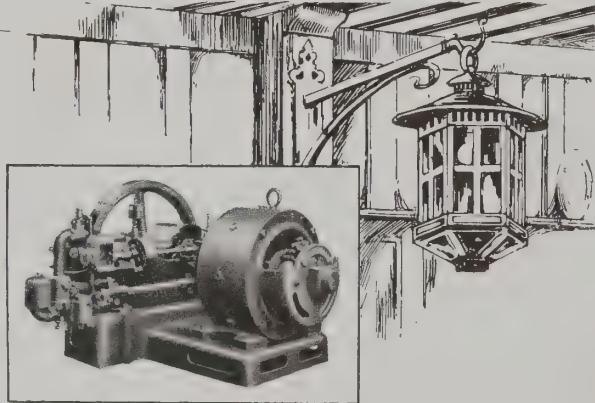
Competitive designs for the rebuilding of this MOSQUE are called for by the Ministry of Wakfs. Prizes of £2,500, £1,000 and £500 are offered for approved projects. Those wishing to submit designs should apply before 30th June, 1926, to:—

"H.E., The Under Secretary of State to the Ministry of Wakfs, CAIRO,"

(Cables: "Wakfs, Cairo.")

who will forward details, conditions, etc.

The final date for acceptance of proposals is 1st January, 1927. (567)



The Finishing Touch—

ELECTRIC lighting possesses illimitable possibilities for the country home. It enables the architect to put that finishing touch, in the way of artistic lighting effects, which is impossible without this modern lighting. EDMUNDSONS have specialized in complete electric lighting installations for 40 years, and would be pleased to assist any architect who is interested with full particulars of their system giving a reliable, economical, and efficient supply of current for home lighting and power requirements.

When writing for estimates please state number of lights required.

Edmundsons

ELECTRICITY CORPORATION, LIMITED

Broad Sanctuary Chambers,
Westminster, S.W.1

Telephone: Victoria 9670.

Over 40 branches throughout England and Scotland.

P.P.

THE Print Collector's Quarterly

Edited by CAMPBELL DODGSON, C.B.E.

THE FOLLOWING ARTICLES HAVE BEEN DEFINITELY COMMISSIONED OR ARE IN CONTEMPLATION FOR PUBLICATION DURING 1926:

ADAM ELSHEIMER, II	By A. M. HIND
THE LITHOGRAPHS OF JOHN COPLEY	By R. A. WALKER
ENGRAVINGS AFTER 'GEDDES	By KENNETH SANDERSON
PLOOS VAN AMSTEL	By DR. A. E. BYE
LITHOGRAPHS AND DRAWINGS OF SARGENT	By ALBERT BELLEROCHÉ
THEATRICAL PORTRAITS	By HAROLD CHILD
THE CARICATURES OF DIGHTON	By H. M. HAKE
THE ILLUSTRATIONS OF J. W. NORTH	By HAROLD HARTLEY
FRANCIS DODD	By CAMPBELL DODGSON
P. TESTA	By DR. T. MUCHALL-VIEBROOK
THE LITHOGRAPHS OF ALBERT STERNER	By ROYAL CORTISSOZ
THE DRYPOINTS OF HAMILTON HAY	By MUIRHEAD BONE
THE ETCHINGS OF THEODORE ROUSSEL	By CAMPBELL DODGSON
J. M. MOREAU	By ERIC FRANCIS
THE ETCHINGS OF E. BLAMPIED	By E. L. ALLHUSEN
MILITARY PRINTS	By COL. C. DE W. CROOKSHANK, M.P.
OLD CHARING CROSS	By FRANK PACY
THE ETCHINGS OF BEAUFRÈRE	By CAMPBELL DODGSON
THE ETCHINGS OF OROVIDA	By C. A. NICHOLSON
SWISS PRINTS	By DR. R. BERNOULLI
THE GERMAN WOODCUT	By CAMPBELL DODGSON
ENGRAVINGS OF BARTOLOZZI	By AUGUSTO CALABI
THE ETCHINGS OF H. J. STUART BROWN	
THE LITHOGRAPHS OF G. BELLOWES	
PUGILISM	

SUBSCRIPTION: 17/6 per annum, post free,
from all booksellers or from the publishers at
10 BEDFORD ST., LONDON, W.C.2

THE ARCHITECTURAL REVIEW

A Magazine of Architecture & Decoration

EDITED BY WILLIAM G. NEWTON, M.C., M.A. OXON., F.R.I.B.A.

CONTENTS

VOL. LIX

FEBRUARY 1926

NO. 351

	PAGE		PAGE
FRANK DOBSON. BY CLIVE BELL	41	THE LONDON MUSEUM	xlvi
HOUSING IN OSLO. BY GEORG BRÖCHNER ..	46	STRUCTURAL ALTERATIONS TO CHURCHES ..	1
THE BIRMINGHAM HALL OF MEMORY. DESIGNED BY S. N. COOKE AND W. N. TWIST, F.R.I.B.A.	50	THE FOUNDLING HOSPITAL	1
THE CHURCHES OF TEMPLE MOORE.—II. BY H. S. GOODHART-RENDEL	56	LECTURES AT THE VICTORIA AND ALBERT MUSEUM	1
TWO HOUSES: A HOUSE AT WINCHESTER, AND A COTTAGE AT PRESTON CANDOVER. DESIGNED BY ALAN BRACE	64	OBITUARY	1
SELECTED EXAMPLES OF ARCHITECTURE: A SURVEY OF SEVENTEENTH- AND EIGHTEENTH-CENTURY ENGLISH DOMESTIC ARCHITECTURE, 37 AND 39 STEPNEY GREEN, LONDON. BY TUNSTALL SMALL AND CHRISTOPHER J. WOODBRIDGE ..	68	PARIS EXHIBITION AWARDS	lii
MODERN DETAILS: THE INN SIGN, THE FOX, EASTGATE STREET, BURY ST. EDMUNDS. FROM A DESIGN BY BASIL OLIVER ..	74	SUBSTITUTE FOR PLASTER	lii
TALLIS'S LONDON STREET VIEWS: XXV.—HIGH HOLBORN (<i>continued</i>). BY E. BERESFORD CHANCELLOR	77	SMOKELESS HOUSES	lii
EXHIBITIONS. BY RAYMOND McINTYRE ..	78	THE GRESHAM LECTURES	lii
RECENT BOOKS:		LOST BEAUTY OF THE COUNTRYSIDE ..	liv
THE GOLDEN AGE OF THE MEDICI. BY SIR BANISTER FLETCHER	79	NETLEY ABBEY	liv
CARICATURES. BY E. BERESFORD CHANCELLOR	80	KITCHENER CHAPEL IN ST. PAUL'S CATHEDRAL	liv
BOOKS AND THEATRES. BY R. C. DAVISON ..	80	ARCHITECTURAL EDUCATION	liv
BOOKS OF THE MONTH	xlvi	THE EXCAVATION OF BEAUCHIEF ABBEY ..	lvi
PRIZES FOR STUDENTS OF ARCHITECTURE ..	xlvi	MEMORIAL TAPESTRIES AT ETON	lvi
THE SUNLIGHT LEAGUE	xlvi	BUILDING IN AMERICA	lvi
THE VICTORIA AND ALBERT MUSEUM ..	xlvi	LONDON TOWN-PLANNING SCHEMES ..	lviii
GEORGE KOSSIAKOFF	xlvi	THE COURTAULD COLLECTION AT THE TATE GALLERY	lviii
		TRADE AND CRAFT	lviii
		PLATE ILLUSTRATIONS.	
		ST. PAUL'S CATHEDRAL, LONDON. FROM THE PAINTING BY WILLIAM WALCOT, R.E.	Plate I
		HOUSING IN OSLO. THE ULLEVAAL COMPLEX.	Plate II
		THE BIRMINGHAM HALL OF MEMORY: THE HALL OF MEMORY. S. N. COOKE AND W. N. TWIST, F.R.I.B.A., ARCHITECTS ..	Plate III
		THE BIRMINGHAM HALL OF MEMORY: FROM THE COLONNADE. S. N. COOKE AND W. N. TWIST, F.R.I.B.A., ARCHITECTS ..	Plate IV
		ST. WILFRID, HARROGATE. FROM THE NORTH-EAST. TEMPLE MOORE, ARCHITECT	Plate V

Articles, photographs, or drawings sent with a view to publication will be carefully considered, but the Proprietors will not undertake responsibility for loss or damage. All photographs intended for reproduction should, preferably, be printed on albumenized silver paper.

All articles and illustrations should bear the name and address of the sender, and postage should be sent to cover their return.

The Editor disclaims responsibility for statements made or opinions expressed in any article to which the author's name is attached, the responsibility for such statements or opinions resting with the author.

All communications on Editorial matters should be addressed to the Editor, THE ARCHITECTURAL REVIEW, 9 Queen Anne's Gate, Westminster, S.W.1.

PREPAID SUBSCRIPTION RATES.

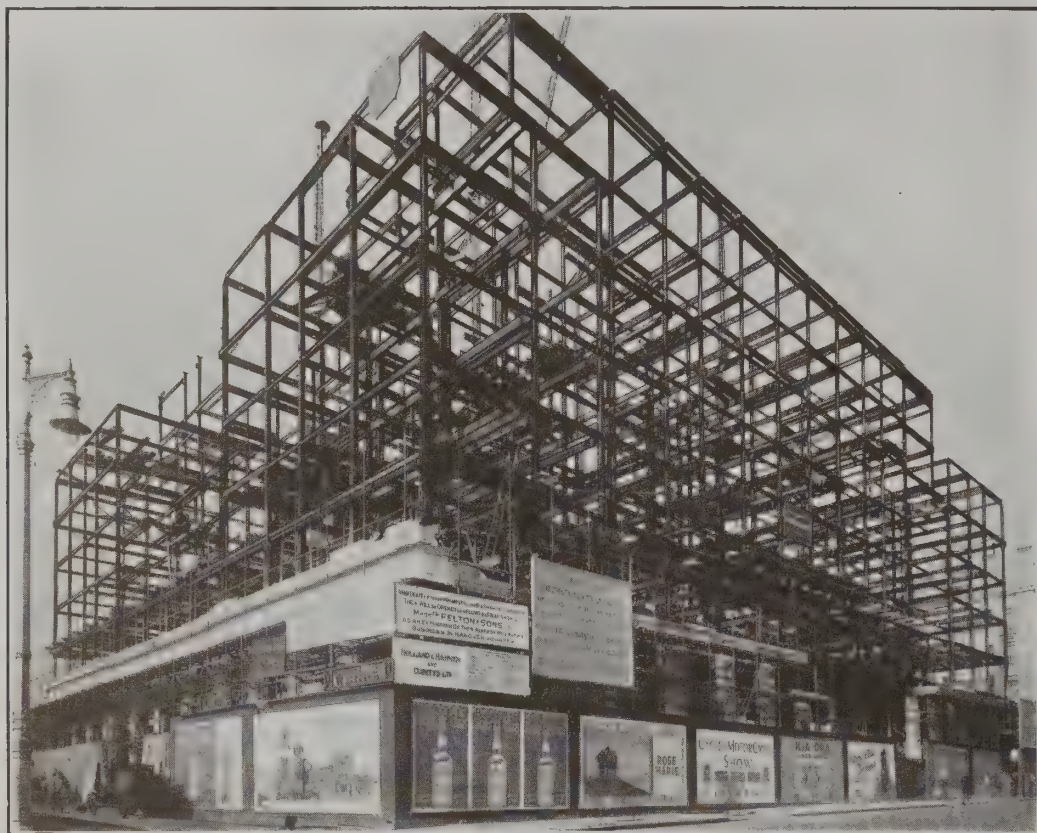
UNITED KINGDOM, £1 5 0 per annum, post free. U.S.A., \$7.50 per annum, post free. ELSEWHERE ABROAD, £1 5 0 per annum, post free. Cheques and Postal Orders should be made payable to THE ARCHITECTURAL PRESS, LTD., and crossed Westminster Bank, Caxton House Branch, and addressed to The Publisher, 9 Queen Anne's Gate, S.W.1.

THE ARCHITECTURAL PRESS, LTD.,
9 QUEEN ANNE'S GATE, WESTMINSTER, S.W. 1

TELEPHONE: 6936 VICTORIA (2 LINES).

TELEGRAMS: "BUILDABLE, PARL, LONDON."

STRUCTURAL STEEL.



DEVONSHIRE HOUSE, PICCADILLY, W.

Architects :

Carrère & Hastings with C. H. Reilly.

Contractors :

Messrs. Holland & Hannen & Cubitts, Ltd.

REDPATH, BROWN & CO., LTD.,

CONSTRUCTIONAL ENGINEERS,

3 Laurence Pountney Hill, E.C.4.

WORKS AND STOCKYARDS

LONDON Riverside Works, East Greenwich, S.E.	MANCHESTER Trafford Park.	EDINBURGH St. Andrew Steel Works.	GLASGOW Westburn, Newton. Office: 19 Waterloo St.	BIRMINGHAM Office: 47 Temple Row.	NEWCASTLE-ON-TYNE Office: Milburn House.
--	------------------------------	---	---	---	--

Registered Office:—2 St. Andrew Square, Edinburgh.



Plate I.

February 1926

ST. PAUL'S CATHEDRAL, LONDON.

From the painting by William Walcot, R.E.

Frank Dobson.

By Clive Bell.

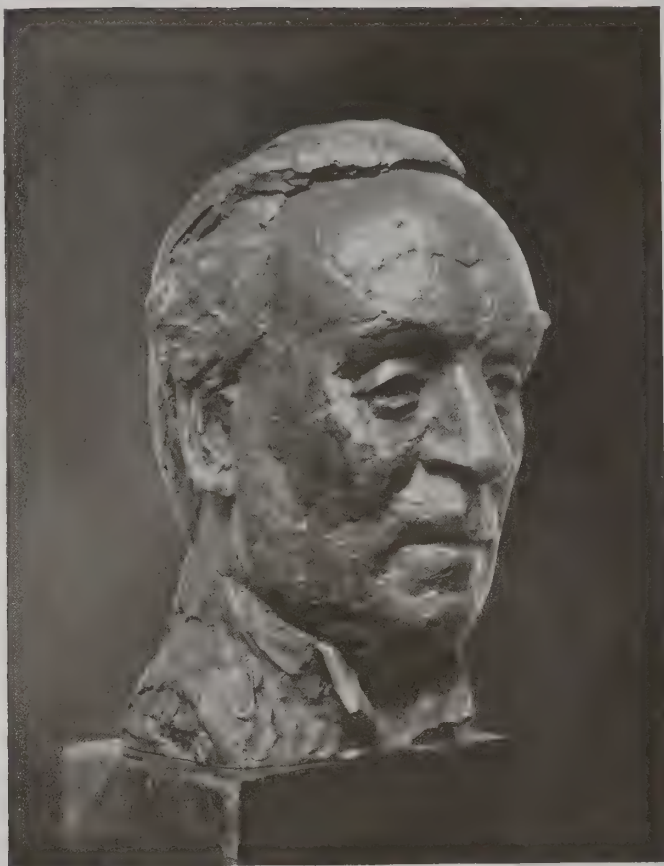
IT is greatly to our credit, I think, that Dobson should so early have come into reputation. He cannot be much more than thirty, and already he is recognized by cultivated opinion as sharing with Epstein the foremost place in British sculpture. Even Frenchmen whom I met at the show *chez* Durand-Ruel, Frenchmen who are not much given to praising anything that comes from beyond their own borders, and are even less inclined to believe in the existence of artists across the Channel, had a good word to say, and something more than a word, for both exhibits of "ce jeune Anglais." Indeed, one eminent critic, when I told him that Dobson was distinctly better than Gimond, laughed; and after visiting the show upbraided me with not having told him how good Dobson was. So here, for once, is an artist who cannot complain of having had to wait for recognition unduly, seeing that, though from the first his work was remarkable, only in the last year or two has Dobson found himself sufficiently to merit the sort of praise he now most justly receives. Some of the Cardiff city fathers, one guesses, must by this be biting their thumbs: what a chance missed—and missed by so little—of vindicating Celtic prescience: how agreeable to have pointed out modestly that one had been the first to employ on a great public monument the artist whom England and France were to honour later.

For the men of Dobson's generation to have learnt the rudiments not so much of their craft as of art in the school of Cubism is as normal as it was for the men of a hundred years ago to have been educated in the tradition of David. Indeed, the two 'isms—Cubism and Davidism—have much in common. Both provided admirable discipline in that they compelled budding geniuses to control their ebullient temperaments and concentrate on the austere, unflattering task of organization. Both to the unenterprising, virtuous apprentices were fatal, because both purveyed an infallible recipe for making masterpieces. To these, the prize boys, who wanted ambition and the spirit of adventure, who, in fact, could think of nowhere else to go, both were blind alleys: whereas the mere struggle for escape was an inspiration to those who could conceive of quite other worlds to conquer, and the mark left on them by their early education—the conviction that formal coherence is the prime essential in any work of art—was indelible and invaluable. You cannot learn to be an artist. He who allows himself to believe even for a moment that, by making conscientious use of all that he has been taught, he can create that new live thing, which is a work of art, is lost. What you can learn is how to make the most of your proper gifts, to which end nothing is more furthering than an education which plants firmly in the mind this axiom: that the central problem of art is to create a form which shall match an emotion. David and M. Lhôte kept ever before the minds of their pupils the necessity of constructing. Unluckily, they went on to supply them with a box of bricks—and in the case of David with a set of emotions—out of which, according to the doctrine, a work of art was bound to arise. David and M. Lhôte, in fact, are good masters and bad servants.

Some time ago I ventured to suggest in "The Nation" that Dobson was already master of formal organization, and that what next he had to do was to raise his sensibility to the boiling-point so as to fill out his plastic conceptions with the molten stuff of art. To be sure, Dobson needed no advice from me; to wine his water was what he was trying to do, and what, to some extent, he has done. Anyone who will be at pains to examine these photographs will see for himself that from the admirably organized, but rather empty, and therefore rather stiff, forms of his early work, Mr. Dobson has advanced to compositions not a whit less thoroughly organized, but richer and therefore more subtle, more pliant, more beautiful if you will. And observe, please, that what I am talking about throughout is form. It is not that Mr. Dobson has attached a new, literary interest to his old forms; it is that the forms themselves are modified by his enriched experience. It is not that in his latest pieces he has modelled the charming heads of babies, or the magical limbs of Mrs. Maynard Keynes; it is not the beauty of women and children that he has added; it is the forms themselves, the contours, planes, and depressions, which have become more fluent and satisfying. To use a hackneyed phrase—a poor phrase but mine own—Dobson has succeeded in creating significant form. That, in my opinion, is enough to justify us in reckoning him a sculptor of mark. It now remains to consider to what species of sculptors this fine specimen belongs.

Dobson will not be offended, I believe, if I describe him as of the school of Maillol; and I hope Maillol would not be offended if he knew that I was in the habit of describing him as academic—academic, of course, in the good, the correct, sense of the word, the sense in which popular pot-boilers are the least academic of men. Assuredly I do not mean that Dobson is not personal. As to that, perhaps I may be allowed, because it is so very much in point, to tell a story. Only last summer I was dining in a house, full to be sure of charming objects—family portraits of the eighteenth century and furniture to match—but a house in which I had never seen, and never expected to see, a work of modern art. After dinner they fell to playing Mah-jong; and I—as I was the first in England to give up Mah-jong—to spoiling the game by teasing the players and to looking at the pictures. In a corner I came upon an unfinished plaster, damp, half-enveloped in its cerement, and very properly hidden. Instantly I hailed it as a Dobson; and, in fact, by Dobson it was. He was making a bust of one of the children. Now, if anyone supposes that he, or I, or anyone else could recognize, in unlikely surroundings, at the first glance, or at the fiftieth for that matter, the work of an impersonal artist, I have to tell him he mistakes.

Only, to be personal, to be expressive, implies in the academic, or shall I not say the classical, artist, in a Maillol or a Dobson, a much sterner effort than in a picturesque. The picturesque artist can play over a boundless field of tones, the classical must confine himself to an octave. Largely he must depend on semi-tones; and what he lacks in extension he must gain in intensity. Architects will see



THE EARL OF OXFORD AND ASQUITH.
Bronze. 1921.



In the possession of Samuel Courtauld, Esq.
TWO HEADS.
Red Mansfield Stone. 1921.

what I am driving at. Between a building by Wren and a building by an imitator the difference lies in minutiae—in minute variations of proportion and relief. But all those minute variations are conditioned by the passion of a temperament wound up to the breaking point, and behind them lies all the gravity of infinite depth. The picturesque artist, with his far-flung forms, can risk feeblenesses; if his work is charming in parts it will not wholly fail. If he misses with his first barrel of pure form, he may yet knock some feathers out with his second of suggestion and association. Apewise he swings across the trellis of his vast cage, and describes a pleasing arabesque in two dimensions—should he be a sculptor he will very likely give us a silhouette; an architect, he may even sink through flamboyant to *art nouveau*. The classical artist must swing like a heavy pendulum in a confined space, but every inch of his movement will have the significance of a moment of time. That is why the appreciation of architecture and its first cousin, classical sculpture, might be compared with the appreciation of those Japanese wrestling matches, in which the antagonists crouch eyeing one another for advantage of position. That gained, the match is over, for who would care to watch the subsequent rough-and-tumble, the issue of which became inevitable with the decisive move? Seriously, contemplating the finest architecture and sculpture, I am often made to think of those wrestlers in their taut intensity, manoeuvring for the position that shall be inevitably, though by a hair's-breadth, right. On such infinitesimal and hardly-to-be-apprehended subtleties depends art in its purest manifestations; for this very good reason, that it has nothing else to depend on. It has no over-tones, no adventitious interest. The work is just right, or altogether wrong. It is for victory of this sort Dobson contends. If he cannot move us by

exquisite variations on a handful of notes, he will not move us at all; he will be empty, he will be academic in the bad sense. Dobson is of the order of ju-jitsu players.

Young as he is, Dobson is founding a school. I fancy Stephen Tomlin is the most interesting of those on whom he has had some influence; but in the London group and elsewhere I have seen promising work by several very young sculptors. This should be good news for architects; for with architecture picturesque sculpture will never combine happily. Foolishly as the quadriga at the end of the Green Park sprawls across the heavens, it would sprawl more foolishly still across anything less vast. The forms of classical sculpture, on the other hand, make a perfect match with good masonry; only, good it must be if it is to bear up beside the concentration and intensity of its helpmate. Dobson, it seems to me, might be the architect's ideal companion. He is infinitely respectful of his material; so much so that about his finished works in stone and marble seems to cling always some sense of the cube, the pillar, or the ball from which it was hewn. Indeed, so lovingly does he deal with it that one could fancy it was out of sympathy that he sought to express himself with a minimum of violence, keeping recessions and excrescences on the lowest possible scale. Which brings me back to my original argument. Dobson, like all the best artists, despises the brutality of emphasis and depends for his effect on the exact rightness of subtle relations. That, no doubt, is the way to do it. Only, he who has bravely decided to forgo the facile expressiveness of gesticulation must bear in mind the risk, should he for one moment relax his muscles, should he fail to charge every smallest gesture with purpose, of becoming wholly empty and insignificant, of becoming, in fact, in the wrong way, academic.



THE MAN CHILD. FRONT.
Portland Stone. 1921.



THE MAN CHILD. BACK VIEW.
Portland Stone. 1921.



DESIGN FOR WELSH NATIONAL WAR MEMORIAL.
Plaster for Bronze. 1923.



Lent by Colonel T. E. Lawrence

OSBERT SITWELL.

Brass, polished. 1923. In the Tate Gallery.



In the possession of Meynard Keynes, Esq.

MADAME LYDIA LOPOKOVA.

Bronze. 1924.



In the possession of Samuel Courtauld, Esq.

MARBLE WOMAN.

White Marble. 1924.



Bought by the Contemporary Art Society.

STUDY OF A HEAD.
Clay for Bronze. 1925. In the Tate Gallery.



SUSANNAH.
Clay for Bronze. 1925.



In the possession of George Eumorfopoulos, Esq.

MORNING.
Clay for Bronze. 1925.

Housing in Oslo.

By Georg Bröchner.

OSLO, like a number of other—perhaps most—capitals, has been suffering from a marked shortage of housing accommodation for quite a number of years, and, to the credit of all concerned, be it said that the municipal authorities of the city have done admirable work, and on a large scale, to mend matters and solve a difficult problem in the most satisfactory manner. Not only have they acted with laudable energy and resolution, but they have heeded æsthetic and other considerations, which are being sadly neglected—well, in most great towns.

A short chronological survey may be of interest. The turning point in the building movement in Oslo may be put at the year 1910, inasmuch as the clamouring for more houses then became louder and more insistent and the means of remedying the shortage began to figure in political programmes. In order to view in the right proportion what has since been done, it may be expedient to point out that Oslo would, in England, be considered a medium sized provincial town (some 300,000 inhabitants); in spite of this the municipality up to June of the present year had expended the considerable sum of 130,000,000 kr. (nominally £6,220,000) on the erection of new houses, either in actual building or in loans to persons building.

Taking the last ten years there appears to be a certain anomaly between the increase of the population, the amount of new housing accommodation, and the actually existing shortage. On the one side the increase in the population was only a modest 10,000 persons and at the same time the number of family residences increased by 4,000, that is, a residence for every $2\frac{1}{2}$ persons, whilst the average number of persons per residence in Oslo is $4\text{--}4\frac{1}{2}$ persons. Consequently the new accommodation should have sufficed for the increase in the population, but far from this being the case there are to-day about 4,500 families who crave for housing accommodation, and of whom it is known that at least 1,200 families are lodging with others and that another 1,000 families have been dissolved or scattered on account of the housing shortage.

The solution of this latter problem does not concern us, but already before the war it had been realized that steps would have to be taken to meet and alleviate this hardship, which then began to assert itself. The first move was made, and during the war the work was greatly accelerated, and it is now responsible for the growth of the last sixth of the size of the city.

The pendulum has a way of swinging from one extreme point to another. After the reckless boom, and perhaps more especially in building during the 'nineties, about one-tenth of the residences in Oslo were unoccupied in 1905, when the turn of the tide set in. In the meantime the mischief had been done, Oslo had been filled with a number of vulgar houses, the good old traditions had been brutally scorned,



SCULPTURE FOR THE ULLEVAAL COMPLEX.

and of the Christiania of Christian IV only fragments were allowed to remain.

In the early part of 1911 the Municipal Council passed a number of resolutions, the purport of which was to accelerate and facilitate the building of houses, and a municipal building council was formed. A dozen private building undertakings, some very large, were, during the first ten years, assisted by a municipal guarantee for up to 90 per cent. of the cost, and facilities were extended to them in other directions.

It was not till 1912 that the Municipality itself considered the housing question, the shortage having then reached an alarming proportion, and it was not until April, 1914, that the municipal building bureau commenced operations. It took several years to get the building operations in full swing, and, needless to say, there were divergent

opinions amongst the leading men which had to be overcome or compromised.

When the municipal building activity commenced, the poorer parts of Oslo, where the labouring classes mostly lived, left almost everything to be desired; an altogether undesirable system which, in the long run, is likely to spell economic losses. But the municipality took for its motto, or aim, the elevation of the residential standards in plans, technically and architecturally. They asked themselves, What should or must a residence comprise? The actual area of the rooms does not exhaust the question; do not, in a town, the green trees one can see from one's windows or during one's daily walks, and the places where children play—do they not form an essential portion of a home?

The majority of the municipally-built houses contain flats or residences of one, two, or three rooms, with kitchen, etc., and they naturally do not offer much scope for variation. According to the legal building regulations, in three-storied houses there is allowed an area of 180 square metres for rooms round one staircase, per story. This allows for the construction of four sets of one room and kitchen, or two sets of two rooms and kitchen, and a set of one room and kitchen, or two sets of three rooms, kitchen, and bathroom. The first of these types is unsatisfactory from several points of view, but the second and the third have been used to a great extent, modified according to circumstances, more especially outside the regular borderline of the town.

It seems to be a traditional idea amongst the Norwegian labourers that they must have a *best room*, wherever it is possible, and as a matter of fact they seem to manage that, where others probably could not. The kitchen then often becomes the dining- and living-room, and what is worse, in some cases even a bedroom. This can be counteracted by reducing the size of the kitchen to a minimum, but then it cannot be used as a living-room. The outer accommodation in the municipal houses has received special attention. There are w.c.s everywhere, to begin with, one for two

HOUSING IN OSLO.



Plate II.

February 1926.

THE ULLEVAAL COMPLEX.



THE ULLEVAAL COMPLEX. TYPICAL HOUSES.



THE ULLEVAAL COMPLEX. THE POND.

sets of rooms; in subsequent buildings each set of rooms has its w.c. Baths are installed on an increasing scale, at the *Ullevaal* complex,* everywhere. A labourer's house should be made as handy and convenient for the occupants as possible, on account of the great amount of work they have to do. Much has been accomplished in this connection both inside and outside the house. At one of the *Thorshaug* complexes, for instance, there is a people's restaurant and a people's kitchen, from where ready-cooked food can be fetched, both for families and single individuals, when both husband and wife work outside the home. Kindergartens, where the children could be left, libraries and meeting rooms have also been planned, as well as homes for accouchement and homes for old people, so at *Thorshaug* it will be possible to follow an inhabitant from the cradle to the grave.

And, says an official report, that is how a complex of labourers' residences should be.

The English garden city or garden suburb system has been adopted at a number of the more recent municipal building complexes in Oslo, amongst them, *Ullevaal*, the *Lille Tøyen*, the *Hafsøyen* complex, and others, whilst other complexes are in the borderland, so to speak, between the garden city and town-like style of building, as for instance, the *Lindern* complex. Others again, amongst them the *Torshov*, the *Asen*, and the *Iessen-løkken* complexes, occupy hitherto unexploited sites in the centre of the city; but here, too, endeavours have been made not to exceed a height of three stories, and the houses have been placed round open spaces of considerable dimensions, laid out as parks or gardens or playing grounds for children.

As the movement expanded so have, apparently, the different flats, though they rarely exceed three or four rooms and kitchen, but they are so planned that should circumstances make it desirable they can be joined up in larger sets. It may be claimed for the Oslo municipal building operations that, although they are confined to a type or types not above the ordinary home standard of a labourer, they have within their scope raised the movement to a new and higher level. The municipality has initiated a wiser and improved regulation of the areas in question, and it has, first and foremost, raised the demand for and the standard of the hygienic and architectural equipment and form of such small homes.

When the municipal building assumed more important dimensions it was found expedient for the municipality to



SCULPTURE ON THE POND.

become its own builder. The work is divided between two departments or sections: the architectural bureau, and the building section, with a connecting bureau to facilitate work between them. The work at the building sites comes under the building section, with managers of the different classes of work, carpentry, house painting, etc., who have their own respective workshops, which supply the finished material, and the municipality has had the initiative to start a factory for the making of doors, windows, stairs, etc. All the purchases of materials are carried out by a special department, and workshops, etc., were eventually installed in a large central building.

It goes without saying that this municipal enterprise caused a fair amount of ill-feeling, and the co-operating building concerns of Oslo even brought a legal action against the municipality for offences against existing laws, but the municipality was acquitted.

The municipality has experienced some violent fluctu-

ations in the price of labour and materials, so that the average cost of one newly-built room rose from 1,800 kr. in 1914 to 5,800 kr. in 1919. Bricks, one of the most important materials, rose from 35 kr. per 1,000 to 70 kr. Other materials rose as much as 100 per cent. in a month and cast-iron goods rose on one day 55 per cent., which all tended to make matters more difficult for the municipality. The system of buying in, however, has entailed a saving compared with private enterprise, whereas the pay for labour per hour perhaps has been at the top; the bulk of the work, however, is piece-work, and with regard to this the ordinary tariff has been adhered to; an advantage for the men in the circumstance that a large staff of hands has been employed throughout the year.

The cost of management has been exceedingly low, as will be seen from the appended table:

Materials, transport, etc.	..	..	..	57.3 per cent.
Wages	..	..	..	37.3 "
Management	..	..	..	5.4 "

The latter figure covers all architectural and engineering work, control of building operations, and the foremen, office expenses, etc.

Our illustrations from several of the municipal building complexes show that able architects have designed them and that much regard has been shown to æsthetic considerations; there are gardens, ponds, statuary for the beautifying of the various colonies, and the effect is entirely pleasing. Red brick—a favourite Scandinavian building material—has been almost exclusively used.

* A complex is the Norwegian parallel to an English housing scheme.



THE TORSHOV COMPLEX.



THE TORSHOV COMPLEX. THE GARDENS.

The Birmingham Hall of Memory.

S. N. Cooke & W. N. Twist, Architects.

By Professor Lionel B. Budden.

A WAR memorial is to-day more subject to general criticism than any other work of architecture. If it be, like the Birmingham Hall of Memory, erected as the result of a competition, there is first the professional criticism of other competitors, who naturally enough are very sensible of whatever imperfections the selected design may possess. Then there is the hostility of those laymen who are unsympathetic to any form of war memorial which does not confer some practical benefit on the living. These gentlemen regard themselves always as the special repositories of the unexpressed wishes of the dead. To them any monument having a purely spiritual value is a waste of public money. The work, however beautiful, affords them no pleasure—it is, in their view, so much dead stone. Finally, there is the uninformed criticism of the public as a whole—a public which, now surfeited with war memorials in countless squares, streets, churches, schools, offices, and clubs, is no longer in a receptive mood, but looks to find rather the defects than the merits of the latest additions to the host.

The authors of the monuments that were built shortly after the war ended were in a more fortunate position. Everyone, or nearly everyone, then looked with a favourable eye upon their work. The monuments themselves might be good, bad, or indifferent—the bad were generously forgiven, the indifferent positively admired, and the good were received with enthusiasm. For in those days the virtue of the thing commemorated sanctified every manner of commemorating it.

In the critical atmosphere that now exists the Birmingham Hall of Memory has been completed and opened to the public. It has had, therefore, to face an ordeal which it would doubtless have escaped had it been built some three or four years ago. But by far the most serious disadvantage with which the work has to contend is its setting. I am not sufficiently well acquainted with Birmingham to know in what part of the city suitable sites might be found for the placing of a war memorial. Nevertheless, I am persuaded, not only that better situations could be discovered, but that a worse one could hardly be conceived. The accompanying sketch-plan conveys no idea of the architectural character of the monument's environment: it merely shows the formless relationship of the neighbouring streets. These are bad enough, though it might be possible at considerable expense to replan the area so as to establish some sort of



THE ENTRANCE TO THE COLONNADE.

consistent arrangement. It is the encompassing background formed by the buildings which line the streets that is so disastrous. From whatever position the Hall is viewed there appears behind it an incongruous and depressing silhouette. To the north extends an area of waste ground. Behind that rises an inchoate mass of factories and factory chimneys. At the western end of the site electric showrooms overtop the colonnaded loggia placed in front of them: and, beyond, a lacquer works proclaims itself. The factories, showrooms, and lacquer works are brick structures. Broad Street, on the south, presents a series of shops terminating at the Esmond Street end in an overwhelming insurance building, conceived in a style for which, as far as I am aware, no

sufficiently expressive term has been invented. The buildings over the shops are relatively low, whilst the insurance block towers above the memorial. Easy Row, the eastern boundary of the setting, is dominated by a homœopathic hospital, a Victorian Gothic creation in brick with stone dressings, and a multiplicity of gables. On either side of it and above some of the shops in Broad Street are a few pleasant Georgian fronts, too modest and restrained for their presence to tell in such company. Nothing short of the replanning of the area, the development of it as a dignified quarter of the city, and the adoption of a comprehensive architectural scheme carefully regulated in its scale—three contingencies which I imagine to be somewhat remote—could give any monument erected upon the site anything like fair play.

Faced with the insoluble difficulties of the existing surroundings, the architects have placed their Hall at the eastern end of the site, where it can best be seen from the most important public approach, namely, the southern part of Broad Street. In that position it also serves to terminate a view down Great Charles Street. The Broad Street approach has definitely been accepted as the one on which to place the main entrance and principal axis of the building. This principal axis, however, intersects obliquely the principal axis of the site itself. With some ingenuity an attempt has been made to reconcile the axial disposition of the building with that of the site, by giving to the building an octagonal shape and so adjusting the octagon that one of its subsidiary diagonal axes coincides with the chief axis of the site. Actually, however, the gain is more one of pattern on paper than of effect in reality. The face of the Hall, through the centre of which the chief axis of

THE BIRMINGHAM HALL OF MEMORY.



Plate III.

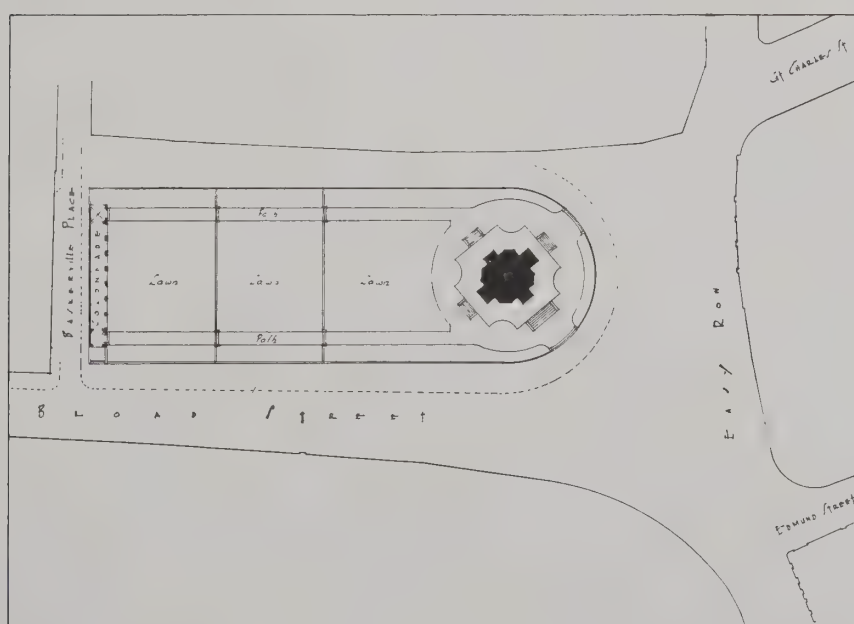
February 1926.

THE HALL OF MEMORY.

S. N. Cooke and W. N. Twist, F.F.R.I.B.A., Architects.



THE MAIN ENTRANCE FRONT.



A BLOCK PLAN OF THE SITE.



THE COLONNADE.

the site passes, is a narrow one, and the masses projecting from the broader surfaces on either side are dissimilar both in shape and treatment. Seen from the central bay of the colonnade a narrow face is, therefore, in direct elevation, the broader side and rear faces appearing foreshortened.

The lay-out of the site parallel to Broad Street is spacious. Here the architects have had their one chance of giving a plain and dignified setting to their building. They have taken that chance, and by their very simple scheme of terracing and wide stretches of level lawn they have stabilized the position of the Hall in relation to the colonnade. This latter feature serves to mask out the lower part of the showrooms already mentioned, whilst at the same time it provides a sheltered retreat against the back wall of which seats are ranged.

The Hall appears larger in photographs than it does in actual fact. But on the other hand the simplicity of the design and the straightforward decision of the massing are qualities which can best be appreciated when viewing the building on the spot. Usually a composition of this kind is the outcome of a much larger programme. To develop a scheme with the dimensions of the Birmingham Hall in a fashion that recalls the Roman Pantheon involves problems of scale that can only be solved by very unusual skill. Of the four major elevations, the one marked by the main entrance is unquestionably the most successful. The lateral projections appear most satisfactory when seen in relation to this front. So also do the two symbolic figures by Mr. Albert Toft. Altogether there are four of these figures, one at the base of each of the narrow external faces of the octagon. They represent respectively the Navy, Army,

Air Force, and the service rendered by women in the war. In this case it can truthfully be said that the sculpture is in harmony with the spirit of the architecture. Neither is violent, extravagant, or small in its parts: and if, to-day, that vein of symbolism seems not entirely significant which exhibits to us semi-nude and classically-robed young men of heroic size, holding Lewis guns or nine-cylindere aeroplanes engines, it is incomparably to be preferred to the popular alternative, a pseudo-realism that postures soldiers and sailors in theatrical attitudes of attack or defence.

The solidity which characterizes the exterior treatment of the building is sustained in the interior. Possibly, individual taste may be permitted wider indulgence in the detailed articulation of architectural forms than in composition. To me the exterior cornices appear to be a little thin and to have a slightly excessive projection. In the main, the modelling of the whole design, with its broad planes of Portland stone, is on rather generous lines: so that these, and a few other instances of delicate proportioning, seem the more noticeable by contrast. In craftsmanship the outstanding features are the bronze doors, beautifully cast and chased by the Bromsgrove Guild, and the Roll of Honour, by Mr. S. H. Meteyard, which is displayed in the casket surmounting the shrine.

But the ultimate impression which the work as a whole makes upon the mind is not through its detail, but through its weight and through the genuine simplicity of its form. Its appeal is of the sober English kind, and one could wish that it might have been allowed to make it in a more orderly and dignified place.

THE BIRMINGHAM HALL OF MEMORY.



Plate IV.

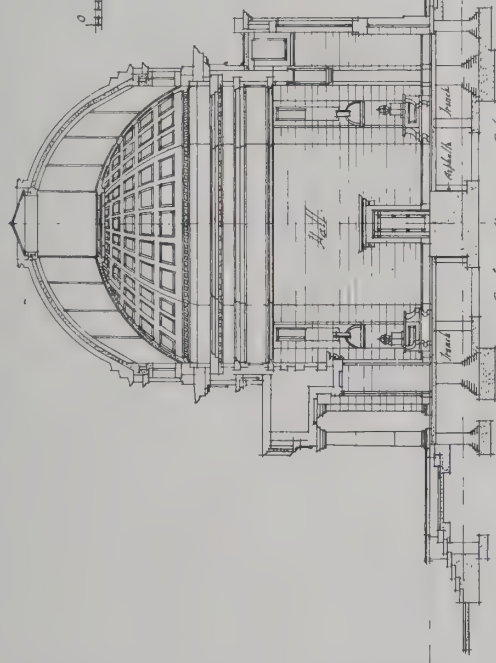
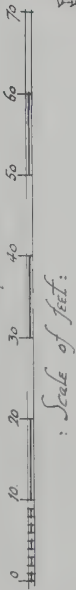
February 1926

THE HALL OF MEMORY, FROM THE COLONNADE.

S. N. Cooke and W. N. Twist, FF.R.I.B.A. Architects.

Drawing No 1.

Birmingham Hall of Memory
To the Fallen of the City.

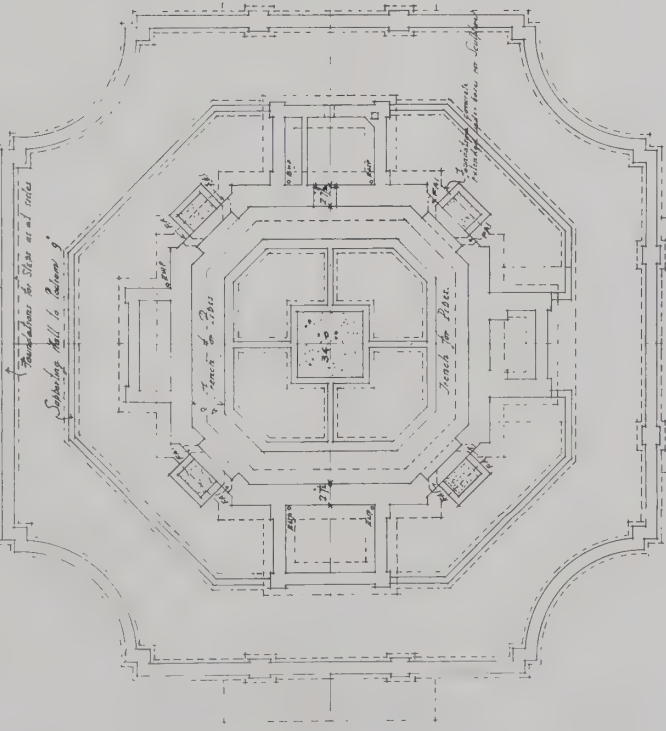


Section A-A (Longitudinal Section)

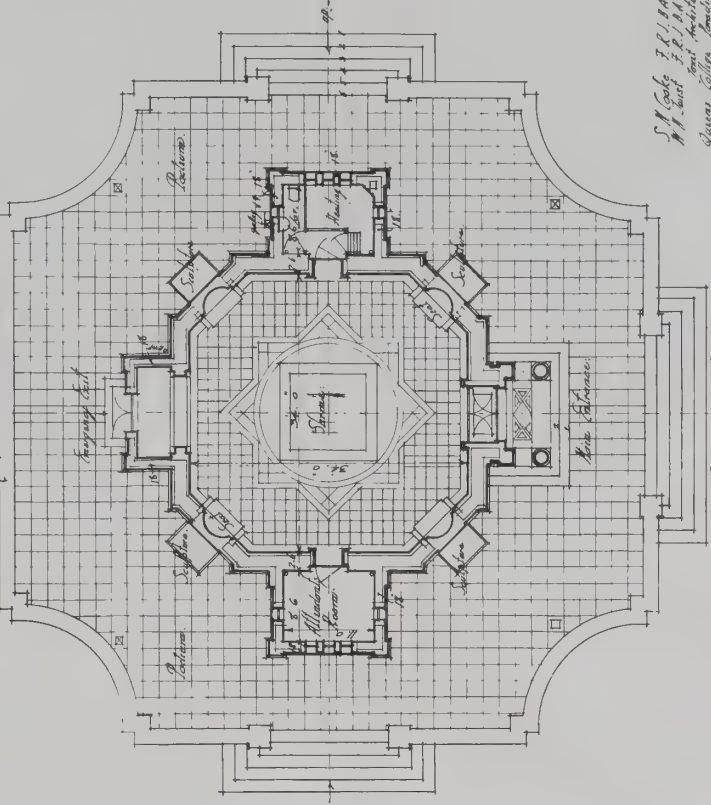
Steps raised as at site
Floor level
Exterior ground level

Section B-B (Transverse Section)

Steps raised as at site



Foundation Plan



Ground Plan

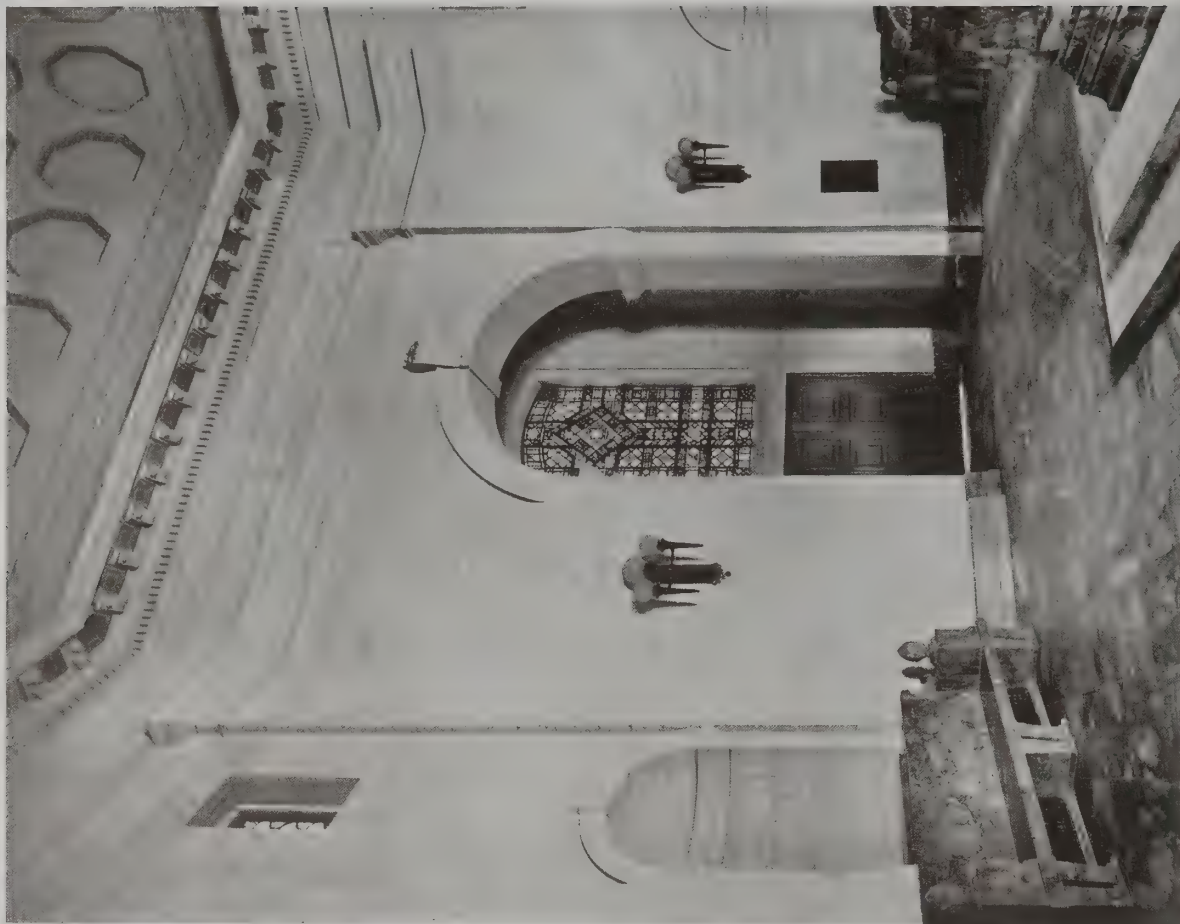
S. M. Gault F.R.I.B.A.
M. H. Gault F.R.I.B.A.
Joint Architects
Queen's College, University of
Birmingham, May 1912

SECTIONS AND PLANS.



THE MAIN ENTRANCE DOORWAY TO THE SHRINE.

A pleasing effect is given to the interior by the combination of coloured marbles with the Beer stone of the walls. The four seats are carved in "Napoleon" marble. Sienna is used for the paving of the floor and the pedestal of the bronze casket containing the names of the fallen. An agreeable warmth and richness are given to the whole interior by the blending of the three colours. Above the entrance and two subsidiary doorways, the reliefs, executed by Mr. William Blythe, of the Birmingham School of Art (they depict the call to arms, a stand-to in a trench, and the sacrifice made by the dead and wounded), are treated in another convention than that of Mr. Tofts. Nevertheless, they take their place well in the internal scheme. Good diffused light is given to the hall from a single opening at the crown of the dome. In addition, a stained-glass window over the exit doorway reinforces the colour values of the central shrine and wall seats. The general effect is quiet and dignified.



AN EXIT DOORWAY.



THE MEMORIAL SHRINE.

The floor, shrine, and seats are of marble, and the casket above the shrine is of bronze.

The Churches of Temple Moore—II.

By H. S. Goodhart-Rendel.

THE chancel of St. Peter's, Barnsley, a building already mentioned, is rich and splendid, but the nave of this church is an example of that austerity which is the distinguishing note of Moore's most characteristic designs. Externally this austerity may seem exaggerated to some, but the exaggeration, repeated afterward in the churches of St. Columba and of St. Cuthbert at Middlesbrough, and of St. Margaret at Headingley (Leeds), is deliberate, and must be reckoned with as inseparable from the force and power which these designs display. St. Wilfrid's, Lidget Green, Bradford (1904), is richer in detail, but hardly more compromising in its sternness of mass, and at St. Augustine's, Gillingham (1914), the architectural asceticism of which Moore generally confined the full force to the exterior of his churches invades the interior also. The same is true of the design for St. Columba's church at Scarborough, recently put into execution by Mr. Leslie T. Moore. All Saints' church at Basingstoke (1915-17) is of more normal, if less characteristic, design; its beauties, though great, do not suggest the fact that it is eight years later in date than the extremely original church of about the same size, which Moore built at Well Hall, Eltham (St. Luke's). All Saints', Canwell, near Sutton Coldfield, is a small church, designed with mastery, and beautifully fitted, but again not peculiarly characteristic of its architect. On the other hand, the church of the same dedication at Uplands, Stroud (1908-10), is among the most typical of his conceptions, in grandeur and originality yielding only to St. Wilfrid's at Harrogate, Moore's masterpiece.

The town of Harrogate, picturesquely placed amidst beautiful natural surroundings, is remarkable even among watering-places for the general hideousness of its architecture. On a ridge of moor, where the villas are at their largest and worst, St. Wilfrid's stretches its great length, dominating the lower town, and reproaching the uncomeliness of its surroundings. It is difficult to believe that it is a recent comer to the place; so much has it the air of a Yorkshire native of older days holding its ground against



A CRUCIFIX AT ST. WILFRID,
HARROGATE.

The cross is executed in silver, gold, ivory, niello, enamel, and precious stones.

vulgar upstart neighbours. Had the architecture of the houses amid which it stands possessed any merit whatever it might have been right to make some concession to their elegant pretensions by the choice for the church of a style comparatively bland; suburban churches as a rule should not frown too severely. But with the architecture of these houses nothing could harmonize save what is positively bad, and no harmony has therefore been attempted.

St. Wilfrid's church is cruciform with long transepts, with aisles to the nave and to the choir, and with eastern aisles to the transepts. Behind the high altar a Lady Chapel, part of the original design, is now just about to be added by Mr. Leslie T. Moore, who is also completing the transepts, which till now have only been partially built. Over the crossing is a low, battlemented tower with a conical capping, and the eastern gable is flanked by small low towers, also battlemented. The nave terminates at the west in a two-sided apse with the central angle bevelled off below a gable trigonal in plan. This curious arrangement appears to be due to the shape of the site, and is extremely effective architecturally. The nave has a wooden vault, its aisles have lean-to roofs, and the remainder of the building is vaulted in concrete on stone ribs. The style of the whole is that form of early Gothic in which the simplicity and solidity of Romanesque yet remains, while the distinctive English feature of the curved abacus is already developed. The dimensions are large, the materials noble, and the furniture rich and beautiful. The structure is exceptionally massive, and the details are designed with great skill and most fastidious taste. Some there may be who for other than æsthetic reasons find no satisfaction in such a revival of the architecture of the past, who having proved to themselves that this church ought not to be beautiful will deny that it is so. But to deny its beauty they will have to shut their eyes. The forms of pillar, vault, window, and buttress may be of the past—but their combination is of the inspired art which is timeless, that rarely achieved harmony which approaches the eternal.

THE CHURCHES OF TEMPLE MOORE.



Plate V.

February 1926.

ST. WILFRID, HARROGATE.

From the North-West.



ST. ANNE, ROYTON (OLDHAM), LANCASHIRE.

From the North.

Moore's principal churches having now been enumerated, it remains to point out the most striking of their common characteristics. Their external simplicity has already been commented upon. Sledmere is, perhaps, the richest of them outside, and the general appearance even of this is severe. Perhaps their most constant peculiarity is the dignity of their aisles. Very seldom has Moore accepted the common formula of unimportant aisles kept low beneath a clerestory. Basingstoke is the only one of the smaller churches which possesses a clerestory at all; at Tooting and Harrogate the scale is large enough for the clerestory to surmount aisles of full development. At Middlesbrough and Barnsley the place of aisles is taken by passages cut through the buttresses of the nave, these churches being of the "single hall" type, not generally favoured by their architect. His normal practice was to plan broad aisles of great height, almost always divided into bays by transverse arches running from the columns of the main arcades to the external walls. At Tooting and at Leeds the aisle bays are separated by screens of two arches supporting the wall plates of a series of transept-like roofs, the arches being carried by slender columns standing down the middle of the aisle. The appearance of this arrangement in perspective is extremely striking.

This full development of aisles results in the arcades being always the ruling element in the internal design of Moore's churches. At Well Hall the arcade appears comparatively low, owing to its wide spacing and the massive oblong piers from which the arches spring, but considering the size of the church its dimensions are prodigious. Usually, however, Moore's arcades seem very lofty, though he never sought

the special effect of exaggerated slenderness so dear to Pugin and to Bodley. Whether as simple as at Harrogate, or as rich as in the new nave at Hexham, the pier and the arch are always beautifully designed, especially in that particular difficulty, the junction of the two at the capital.

Moore, in common with most mature designers of Gothic, eschewed the open timber roof, though few designers have been as consistent as he in using the vault form wherever possible. This makes his defection at Sledmere the more surprising. His vaults are sometimes real ones of stone; where they are mere vault-shaped ceilings he followed medieval precedent in making them of wood. Modern opinion tends more and more to consider the vault æsthetically obligatory in true Gothic, even though the vault be a mere barrel made of a combustible material. At Well Hall such a barrel is proclaimed as carpentry by its treatment; more commonly Moore, when designing a wooden vault, treated the material as an accident not to be allowed to influence the design save in so far as it allowed the omission of the external buttressing which a stone vault would have required. The vault of the chapel at Pusey House is complex, as befits the elaborate style of the building; in general, Moore's vaults were simple and grand. Those in each transept of St. Wilfrid's, Harrogate, show an ingenuity worthy of Pearson in the way a hexpartite bay is made to effect the transition between the design of the nave with its broad, and that of the choir with its narrow aisles.

Another constant peculiarity of Moore's churches is the large chapel placed behind the high altar. Generally this is flat-roofed with important windows. The presence of this chapel causes the normal east end of his church interiors



ST. WILFRID, LIDGET GREEN, BRADFORD.

The East End.

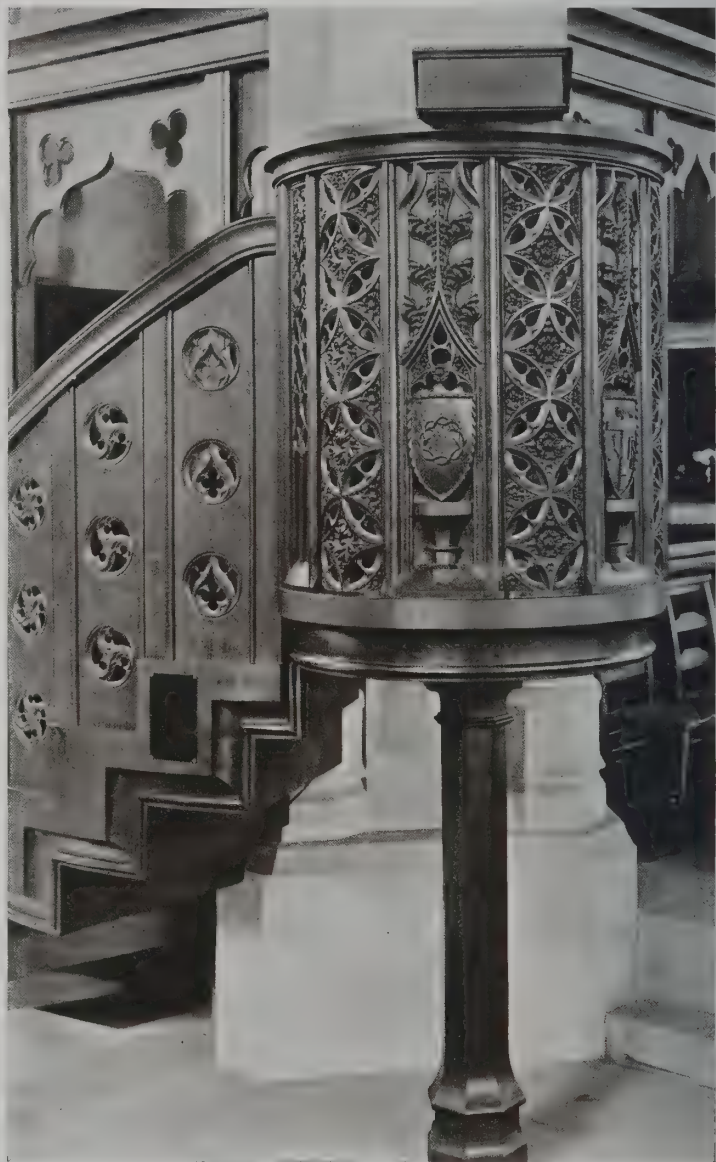
to exhibit an arcade of open arches below the east window or windows.

Other features in which Moore's preferences may be noted are the passages in the thickness of the walls running from window to window and serving primarily for access to admirably placed heating-pipes, and his contentment with small inconspicuous towers. He does not appear ever to have tolerated broad, low-traceried windows, and where height was not available for broad windows of normal proportions he would group small windows together, a two-light window on either side of a separate window of three lights, for example.

His use of materials was masterly and individual; the stonework of the walls at St. Wilfrid's, Harrogate, has the most beautiful texture imaginable, and such tooled ashlar as this, with its irregular courses and bold joints, is constantly to be found in buildings of his design. Rubble he seldom chose, though at St. Anne's, Royton, he has obtained with it great picturesqueness of colour and of surface. The church at Well Hall is faced externally with beautiful red brickwork, that at Tooting with yellow stock brickwork, even more pleasing because more unaffected than the somewhat careful irregularity of the red. Several of his cheaper churches in the north were compulsorily faced with machine-made stocks of the most unpleasant colour and texture themselves, stocks which nevertheless look well as used and combined with other materials by Moore. Round the walls of the church at Basingstoke there runs a dado of thin red bricks which constitutes the only internal use of brickwork by Moore which the writer of this article can remember. Normally, Moore's churches were faced on the inside either with stone or plaster.

The church furniture designed by the master would need an article far longer than this to describe; in altars, screens, pulpits, fonts, and church plate, his fancy and skill were never at a loss. His colouring, both of fittings such as these and also of the fabric of his churches, was not always completely worthy of the forms to which it was applied. At its best it was very good indeed, bold and gay. At its worst, in such examples as the roof at Basingstoke, it was coarse.

It has only been attempted here to give some account of the church designs of Moore; his domestic work has not been mentioned. It must not be supposed, however, that that work is small in quantity or unimportant in quality. Though primarily an ecclesiastical architect, Moore showed none of the *gaucherie* usually displayed by such architects when called upon to do some house-designing. On the contrary his domestic work is very good indeed. This side of his work must, however, be left for some other writer to describe at some future time. The present article shall close with a list, prepared with much valuable assistance from Mr. Leslie T. Moore, of the ecclesiastical designs of the master. The list is probably not complete, though every effort has been made to make it so.



ST. WILFRID, LIDGET GREEN, BRADFORD.

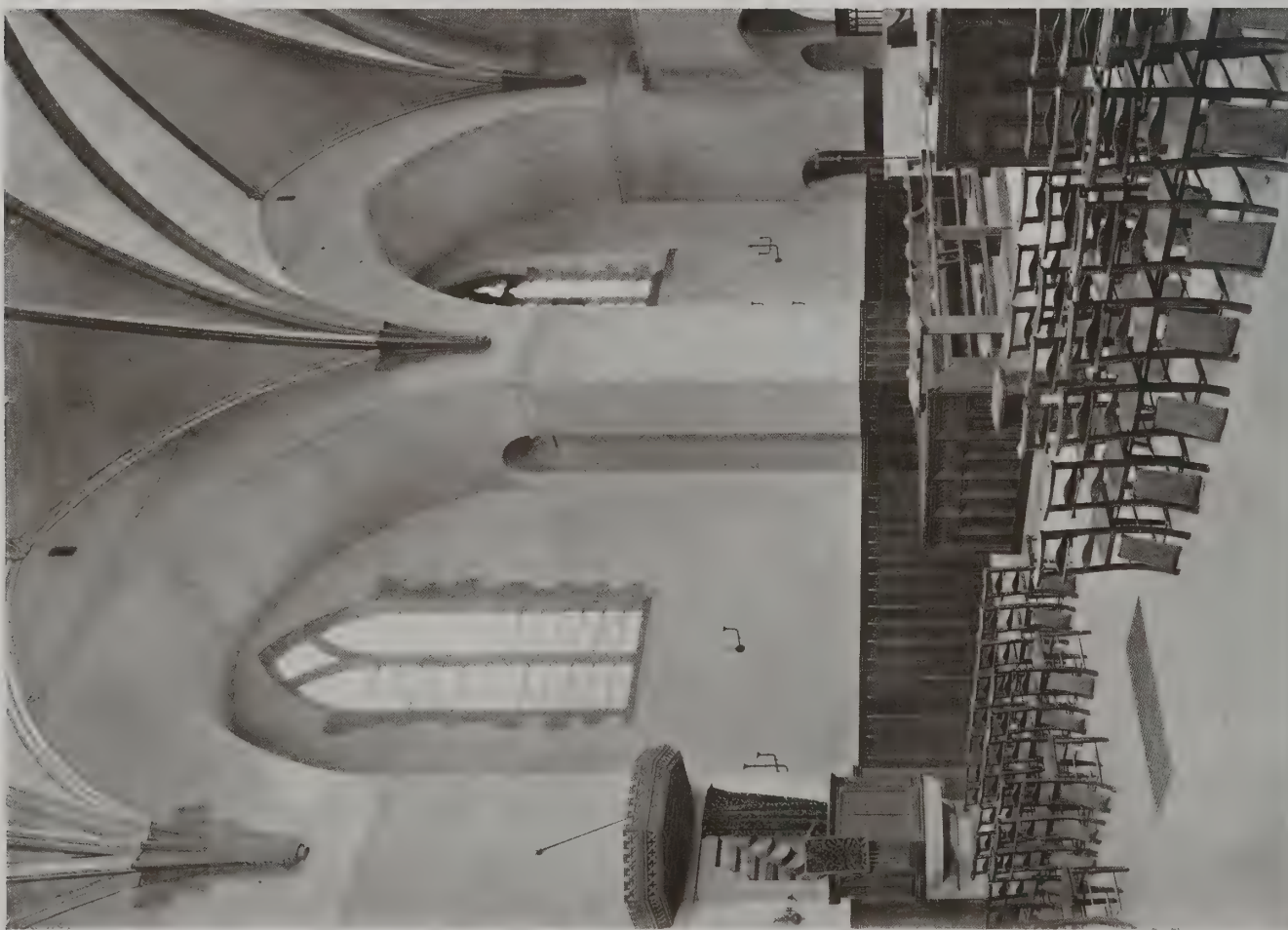
The Pulpit.



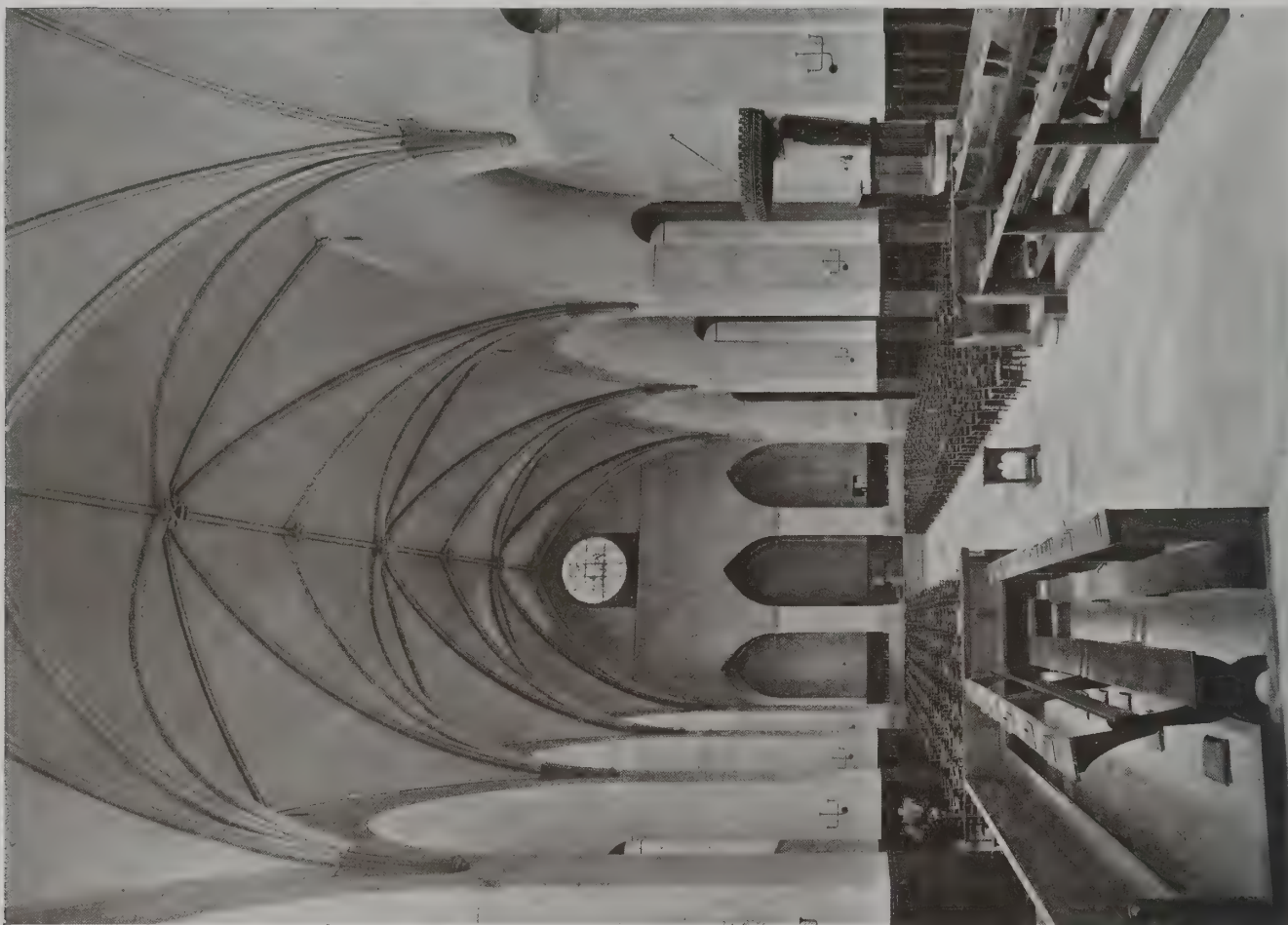
ST. LUKE, WELL HALL, ELTHAM, MIDDLESEX.
The East End.



ST. LUKE, WELL HALL, ELTHAM, MIDDLESEX.
Looking North-West.



ST. CUTHBERT, MIDDLESBROUGH.
Looking North-East.



ST. CUTHBERT, MIDDLESBROUGH.
The Western End.

A LIST OF THE ECCLESIASTICAL WORKS OF TEMPLE MOORE.

NEW CHURCHES.

I.—IN ENGLAND.

BARNSELY, Yorkshire, W.R.	St. Peter, 1892-1911
BASINGSTOKE, Hampshire	All Saints, 1915-17
BESSINGBY, Yorkshire, E.R.	St. Augustine, 1895
BILSDALE MIDGABLE (HELMSLEY), Yorkshire, N.R.	St. Magnus, 1896
BRADFORD, Yorkshire, W.R.	St. Wilfrid, LIDGET GREEN, 1904
CANWELL (near SUTTON COLD-FIELD), Staffordshire.	All Saints, 1910-12
CARLTON (HELMSLEY), Yorkshire, N.R.	St. Aidan, 1885
CARLTON IN CLEVELAND, Yorkshire, N.R.	St. Botolph, 1896
CHALFONT ST. PETER, Buckinghamshire.	All Saints, 1912
CLACTON-ON-SEA, Essex	St. James, 1913
DOVER, Kent	St. Michael A.A. Mission Chapel, 1884
EAST MOORS (POCKLEY), Yorkshire, N.R.	St. Mary Magdalen, 1883
ELTHAM, Middlesex	St. Luke, WELL HALL, 1907
GILLINGHAM, Kent	St. Augustine, 1914
HARROGATE, Yorkshire, W.R.	St. Wilfrid, 1905-13
HECK (HENSALL), Yorkshire, W.R.	St. John the Baptist, 1895
HENDON, WEST, Middlesex	St. John, 1896
HULL, Yorkshire, E.R.	St. Augustine, 1892
LAKE (SANDOWN), Isle of Wight	The Good Shepherd, 1892
LEALHOLM (GLAISDALE), Yorkshire, N.R.	St. James, 1902
LEEDS, Yorkshire, W.R.	St. Margaret, 1907-9
LONGSIGHT (MANCHESTER), Lancashire.	St. Cyprian, 1914
MANSFIELD, Nottinghamshire	St. Mark, 1897
MIDDLESBROUGH, Yorkshire, N.R.	St. Columba, 1905
MIDDLESBROUGH, Yorkshire, N.R.	St. Cuthbert, 1901
NORTON (STOCKTON-ON-TEES), Durham.	St. Michael A.A., 1912-13
PETERBOROUGH, Northamptonshire.	All Saints, 1885-1903
PRESTON, Lancashire	St. Cuthbert, 1913
RIEVAULX (HELMSLEY), Yorkshire, N.R.	St. Mary, 1906
ROYTON (LONGSIGHT, OLDHAM), Lancashire.	St. Anne, 1908
SCARBOROUGH, Yorkshire, N.R.	St. Columba (executed posthumously), 1923-4
SCULCOATES (HULL), Yorkshire, E.R.	St. Mary, 1914
SKIRBECK QUARTER (BOSTON), Lincolnshire.	St. Thomas, 1911
SLEDMERE, Yorkshire, E.R.	St. Mary, 1897-8
SUDDEN (ROCHDALE), Lancashire	St. Aidan, 1913
TOOTING, London	All Saints, 1909
UPLANDS (STROUD), Gloucestershire.	All Saints, 1908-10
WALESBY, Lincolnshire	St. Mary and All Saints, 1914

II.—ABROAD.

The Cathedral at NAIROBI . . . 1914

PRIVATE CHAPELS.

HORBURY, Yorkshire, W.R.	at the House of Mercy
LEEDS, Yorkshire, W.R.	at the Clergy Schools
LINCOLN	at the Bishop's Hostel
OXFORD	at Pusey House

CHURCHES ADDED TO.

(Note.—An asterisk in this and succeeding lists indicates that in these churches there is furniture, etc., designed by Moore.)

I.—*Medieval*.

*DRIFFIELD, GREAT, Yorkshire, E.R.	All Saints, cloister to vestry
FRODINGHAM, Yorkshire, E.R.	St. Elgin, tower completed
HENDON, Middlesex	St. Mary, new aisle and general restoration, 1913
*HEXHAM, Northumberland	Abbey Church of St. Andrew, new nave and general restoration, 1902-8

NEWTON IN CLEVELAND, Yorkshire.

*NOTTINGHAM	St. Mary, new chapel and general restoration, 1911
NUNBURNHOLME, Yorkshire, E.R.	St. James, new tower, 1902
ORMESBY, Yorkshire, N.R.	St. Cuthbert, New Tower, 1905
PINNER, Middlesex	St. John Baptist, new vestry, 1911
*RAITHEY, Lincolnshire	St. Peter, 1890, lengthening of chancel, organ chamber, and vestries, reredos and screens
SLIPTON, Northamptonshire	St. John Baptist, new chancel
WELTON, Lincolnshire	St. John Baptist, new vestry, 1912
WILBY, Northamptonshire	St. Mary, new vestry and screens, 1912
*WINESTEAD, Yorkshire, E.R.	St. German, new south aisle and new roofs, reredos and stalls, 1889-90

II.—*XVIIth and XVIIIth centuries*.

ECCLESALL BIERLOW (Sheffield)	All Saints (1788), new chancel and transepts
GILLAMOR, Yorkshire, N.R.	Dedication unknown (1802), 1882
HAMPSTEAD, London	St. John (1747), new chapel and vestries, 1911

III.—*XIXth century*.

BALBY, Yorkshire, W.R.	St. John Evangelist (1847), new chancel and general restoration
CROXLEY GREEN, Hertfordshire	All Saints (1872), 1907
FACEBY, Yorkshire, N.R.	St. Mary Magdalen (1875)
HELPERTHORPE, Yorkshire, W.R.	St. Peter (1873), new aisle, 1893
KIRKBY-IN-CLEVELAND, Yorkshire, N.R.	St. Augustine (1815), new chancel and general restoration, 1905
LINCOLN	St Peter in Eastgate (1869), new aisle, 1913-14
POYNTZ PASS, County Down, Ireland.	New chancel to church, 1891
REDDITCH	St. Stephen (1852-4), new roof, etc., and chancel altered
*SWINDON, Wiltshire	St. Mark (1846), chapel made and chancel extended, 1897 (fitted c. 1890)
WESTERDALE, Yorkshire, N.R.	Christ Church (1874), 1911

CHURCHES RESTORED.

I.—*Medieval*.

ASKHAM RICHARD, Yorkshire, W.R.	St. Mary, 1890, restored and decorated
CHESTERFIELD, Derbyshire	All Saints, 1901-7
*COPE, Bedfordshire	All Saints, 1880-3
*DREWSTEIGNTON, Devon	Holy Trinity, 1916
DRIFFIELD, LITTLE, Yorkshire, E.R.	St. Peter, 1890
EXNING, Cambridgeshire	St. Martin, 1911
FOTHERINGAY, Northamptonshire	St. Mary and All Saints, new nave and rod
GOODMANHAM, Yorkshire, E.R.	All Saints
*GREAT AYTON, Yorkshire, N.R.	All Saints, 1902
GUISBROUGH, Yorkshire, N.R.	St. Nicholas
HARPHAM, Yorkshire, E.R.	St. John of Beverley, 1913.
HAYTON, Yorkshire, E.R.	St. Peter or St. Martin
HENDON, Middlesex	General restoration of parish church of St. Mary, 1913 (see also "Churches added to")
*HEXHAM, Northumberland	General restoration of Abbey church of St. Andrew, 1902-8 (see also "Churches added to")
HOLME - ON - SPALDING - MOOR, Yorkshire, E.R.	All Saints, 1904-11
KEMPLEY, Gloucestershire	St. Mary, 1912-14
KEMPSTON, Bedfordshire	All Saints, 1899
*KIRBY SIGSTON, Yorkshire, N.R.	St. Lawrence, 1890, new roofs
KIRKDALE, Yorkshire, N.R.	St. Gregory, 1907
LEAKE, OLD, Lincolnshire	St. Mary
LITTLEHAM, Devon	St. Swithin
LOCKINGTON, Yorkshire, E.R.	St. Mary
MALTON, OLD, Yorkshire, N.R.	St. Mary
*MILLINGTON, Yorkshire, E.R.	Dedication unknown, 1883, reredos, 1890



ST. WILFRID, LIDGET GREEN, BRADFORD.
The West Front.



ST. ANNE, ROYTON (OLDHAM), LANCASHIRE.
From the South-East.

I.—*Medieval*—cont.

NAFFERTON, YORKSHIRE, E.R.	All Saints, 1883
NEWARK-ON-TRENT, Nottinghamshire.	St. Mary Magdalene, restoration of tower
NEWTON-IN-CLEVELAND, Yorkshire, N.R.	Dedication unknown, 1899, new vestry
PICKWORTH, Lincolnshire	St. Andrew, 1919
*RADWINTER, Essex	St. Mary, restoration of porch
*ROOS, Yorkshire, E.R.	All Saints
SHELFORD, GREAT, Cambridge-shire.	St. Mary
THWING, Yorkshire, E.R.	All Saints, <i>c.</i> 1900
TRENT, Somersetshire	St. Andrew
TUAM, Ireland	The Cathedral
*WALKINGTON, Yorkshire, E.R.	All Hallows, new porch and fittings
WORTHINGTON, Leicestershire	St. Matthew
*YAXLEY, Huntingdonshire	St. Peter, 1904–8, restoration and new screens, etc.

II.—*XVIIth and XVIIIth centuries.*

*BADMINTON, Gloucestershire	St. Michael (1785)
BRANDSBY, Yorkshire, N.R.	All Saints (1767–70), 1905
*DANBY, Yorkshire, N.R.	St. Hilda (1789), new arcades added in nave and general restoration
DERBY	All Saints (1725), 1904–5, restoration of tower and decoration
INGLEBY-GREENHOW, Yorkshire, N.R.	St. Andrew (1741), 1906
LEEDS, Yorkshire, W.R.	St. John (1634), 1903
SEATON ROSS, Yorkshire, E.R.	St. Edmund (1789)
*SPROXTON, Yorkshire, N.R.	St. Chad, 1879–80, church removed from another site

III.—*XIXth century.*

FARNDALE, Yorkshire, N.R.	St. Nicholas (1831), 1907–14
KIRKBY-IN-CLEVELAND, Yorkshire, N.R.	St. Augustine (1815)
*SANDGATE, Kent	St. Paul (1830)
*SHIPTON, Yorkshire, N.R.	Holy Evangelists (1848), 1883–7, new pulpit

CHURCH FURNITURE AND FITTINGS.

(See also churches marked in preceding lists with an asterisk.)

I.—IN OLD CHURCHES.

ADWICK-LE-STREET, Yorkshire, W.R.	St. Lawrence, stalls, 1907
ARMAGH, Cathedral of	St. Patrick
BAKEWELL, Derbyshire	All Saints, reredos, 1882
BELTON, Suffolk	All Saints, reredos
BILSTHORPE, Nottinghamshire	St. Margaret, reredos and decoration, 1910
BOWDON, Cheshire	St. Nicholas, choir stalls
BRACEBRIDGE, Lincolnshire	All Saints, reredos, 1920
BRAMLEY, Hampshire	All Saints, reredos, etc., 1881–85
COLCHESTER, Essex	St. Nicholas, reredos, etc., 1920
COVENTRY, Warwickshire	Holy Trinity, chapel reredos, etc.
COVENTRY, Warwickshire	St. Michael, screens, 1914
DEWSBURY, Yorkshire, W.R.	All Saints, reredos, 1912
DRIFFIELD, GREAT, Yorkshire, E.R.	All Saints, screens, 1904
EDLASTONE, Derbyshire	St. James, lychgate
ETTON, Yorkshire, E.R.	St. Mary, reredos, 1910
FLANSTEAD, Hertfordshire	St. Leonard, pulpit
GIVENDALE, Yorkshire, E.R.	Dedication unknown: font cover
HATFIELD, Yorkshire, E.R.	St. Mary, stalls
HELPRINGHAM, Lincolnshire	St. Andrew, reredos, 1920
HIGHAM FERRERS, Northamptonshire.	St. Mary, organ loft screen, etc.
HULL, Yorkshire, E.R.	St. Mary, chancel screen, etc., 1911
HUTTON CRANSWICK, Yorkshire, E.R.	St. Peter, reredos, 1919
ISLIP, Northamptonshire	St. Nicholas, screen
KIRK ANDREWS, Cumberland	St. Andrew, fittings and decoration, 1892
KIRKBY-MOORSIDE, Yorkshire, N.R.	All Saints, screens and reredos, 1917

KIRTON, Lincolnshire	SS. Peter and Paul, screen, 1914
LEICESTER	St. Martin, reredos, 1916
LONDESBOROUGH, Yorkshire, E.R.	All Saints, screen and east window, 1884
MERROW, Surrey	St. John Evangelist, chapel altar, and panelling, 1914
NAVENBY, Lincolnshire	St. Peter, screen and rood, 1910
NORWICH, Norfolk	St. Mark, 1913
RIPON, Yorkshire, W.R.	The Cathedral, chapel fittings
ROCHESTER, Kent	The Cathedral, 1913
ST. ALBANS, Hertfordshire	St. Peter
SHEFFIELD, Yorkshire, W.R.	The Cathedral, reredos and stalls, 1920
SHELFORD, GREAT, Cambridge-shire.	St. Mary Virgin
WILLEDEN, Middlesex	St. Mary, formation of chapel and screens, 1915
WINTRINGHAM, Yorkshire, E.R.	St. Peter
YORK	St. Mary Bishophill, reredos and decoration, 1889

XVIIth and XVIIIth centuries.

WESTMINSTER, London	St. James, Piccadilly (1680–4), outside pulpit
WORKSOP MANOR, Nottinghamshire.	Screens in chapel

II.—IN MODERN CHURCHES.

ALEXANDRIA, Egypt	St. Mark (<i>c.</i> 1845), reredos
ALVESTON, Warwickshire	St. James (1839), stalls, 1905
BARNSELY, Yorkshire, W.R.	St. George (1820), reredos, 1914
BATLEY CARR, Yorkshire, W.R.	Holy Trinity (1842), panels, 1918
BLOOMSBURY, London	Reredos in chapel of St. John's and St. Thomas's House, 1910
BOURNEMOUTH, Hampshire	St. Ambrose (1897–1907), reredos and font cover, 1914
BOWNESS, Westmorland	St. John (1886)
BRADFORD, Yorkshire, W.R.	St. Bartholomew Bowling (1872), reredos and rood
BRAMPTON BIERLOW, Yorkshire, W.R.	Dedication unknown, rood screen
BRIDGE HILL (BELPER), Derbyshire.	Christ Church (1849), reredos and canopy
BRIGHTON, Sussex	St. Michael (1863–94), altar, 1914
CHELTENHAM, Gloucestershire	All Saints (1868–9), chancel ceiling, canopy, and reredos, 1909
CROYDON, Surrey	St. Michael (1871), stalls, 1911
DUNMORE, Ireland	Reredos in church
FRITTENDEN, Kent	St. Mary (1848)
HAMPSTEAD, London	St. Stephen (1876), stalls, 1911
HEADINGLEY, Yorkshire, W.R.	St. Michael (1884), reredos, 1905
HECKMONDWIKE, Yorkshire, W.R.	St. James (1831), reredos, 1912
HELMSLEY, Yorkshire, N.R.	Duncombe Park, decoration and fitting up of chapel
HIGHGATE, Middlesex	St. Michael (1830), reredos and chapel, 1903
HURSTPIERPOINT, Sussex	Reredos in chapel of Hurstpierpoint College
KIRBY KNOWLE, Yorkshire, N.R.	St. Wilfrid (1873–4), pulpit
LANCING, Sussex	Chapel of SS. Mary and Nicholas College, two chantries and altars, etc.
LINCOLN	St. Martin (1871–2), reredos and ceiling in Lady Chapel
LOFTUS-IN-CLEVELAND, Yorkshire, N.R.	St. Leonard (1902), screen 1914
MALVERN LINK, Worcestershire	St. Matthias (1844), panel (St. Christopher) 1917
NICE, France (A.M.)	Holy Trinity
OVERTON, Yorkshire, N.R.	St. Cuthbert (1855)
*PLYMOUTH, Devon	St. John (1851–5), reredos, 1913
TORQUAY, Devon	St. Mary Magdalen (1846), organ case and screen, 1903–6
WESTMINSTER, London	Church House, Great Smith Street, fitting up of chapel for Society for the Propagation of the Gospel
WOLD NEWTON, Lincolnshire	All Saints (1862)

[In many cases it has proved impossible to get exact information as to these works, but the above list is as full and as correct as pains can make it. The dates given in brackets are those at which the churches altered or adorned by Mr. Moore were first built or in some cases rebuilt.]

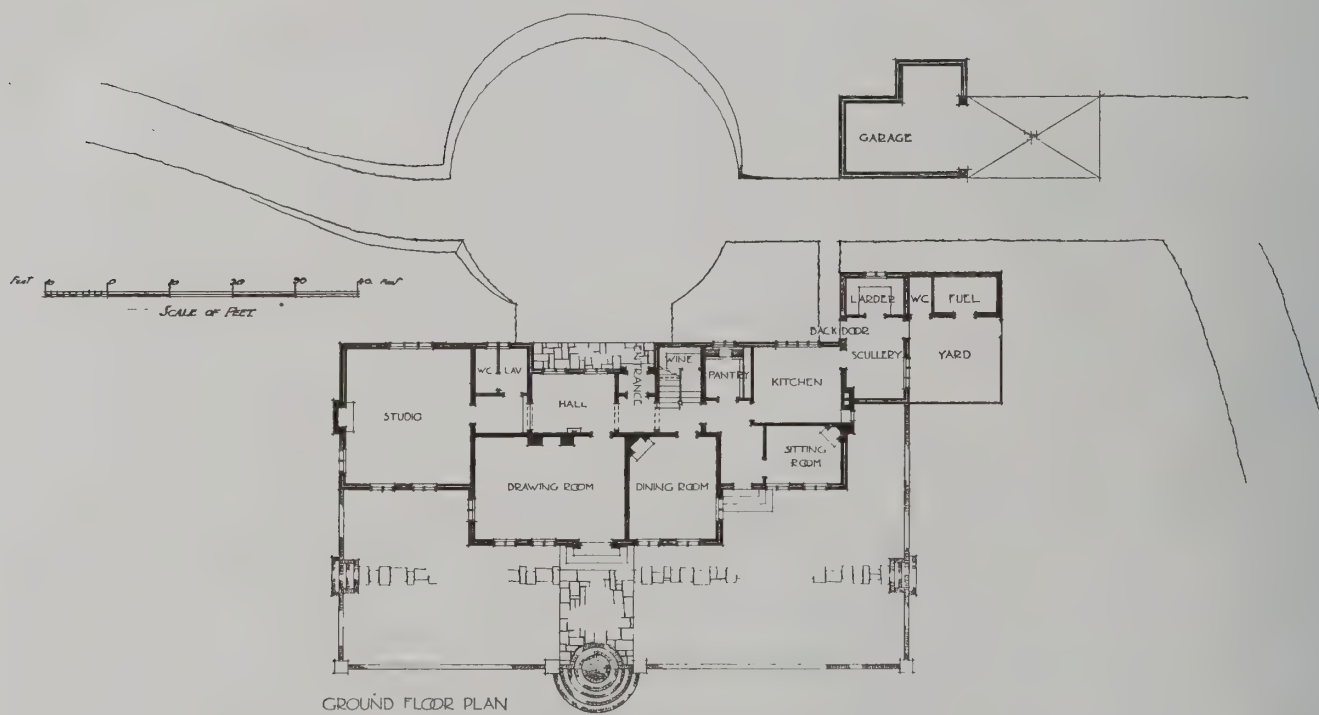
Two Houses.

By Alan Brace.

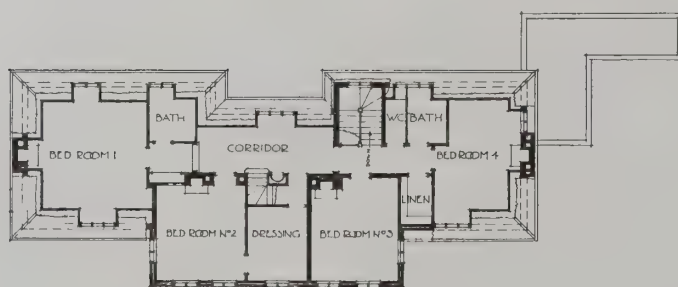


A HOUSE AT WINCHESTER.

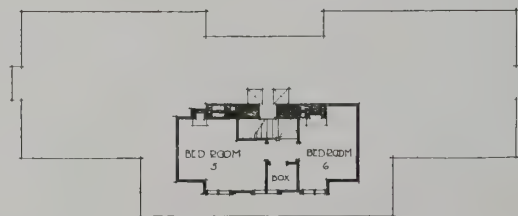
The Entrance Front.



GROUND FLOOR PLAN



FIRST FLOOR PLAN



SECOND FLOOR PLAN

PLANS OF THE HOUSE AND GROUNDS.



THE GARDEN FRONT.



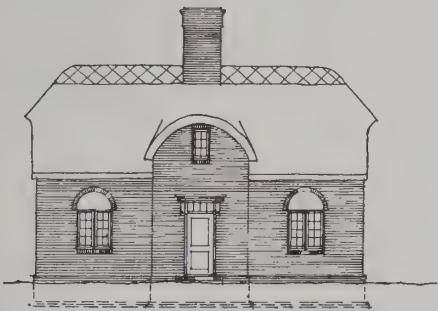
THE ENTRANCE DOORWAY.



A COTTAGE AT PRESTON CANDOVER.



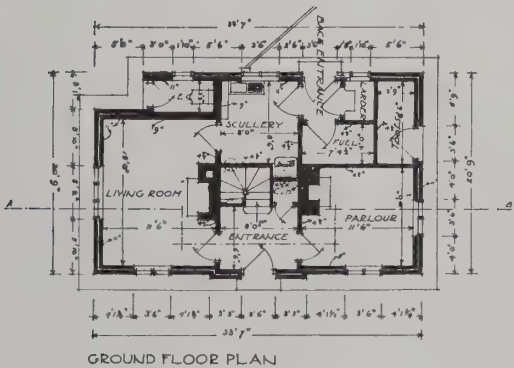
FROM THE GARDEN.



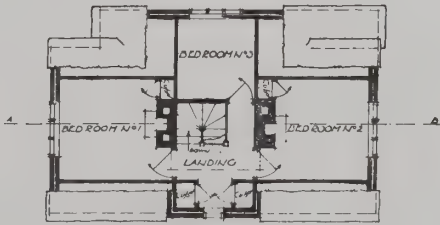
FRONT ELEVATION



BACK ELEVATION



GROUND FLOOR PLAN



FIRST FLOOR PLAN

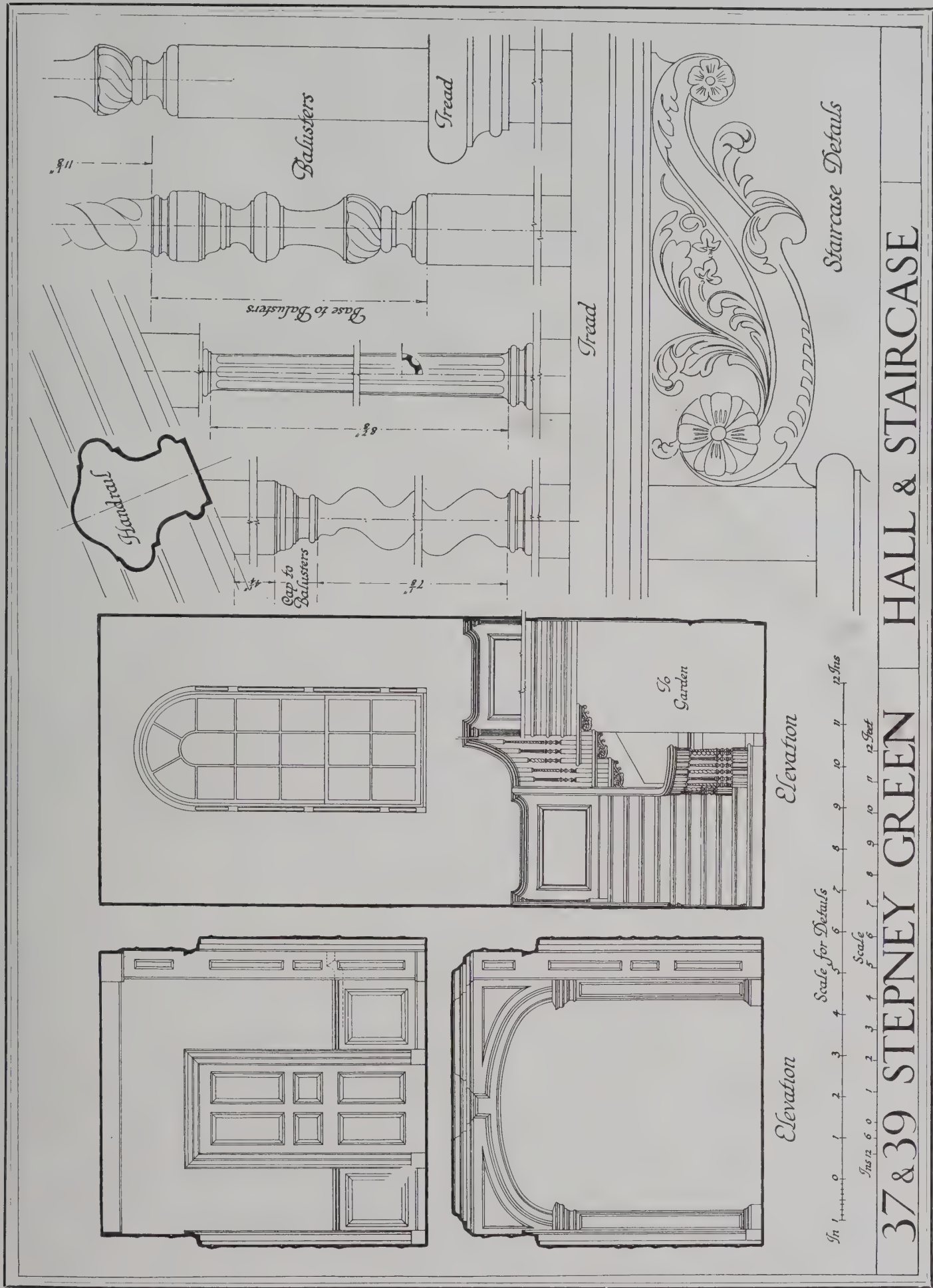


ELEVATIONS AND PLANS.



Reproduced by permission of the London County Council.

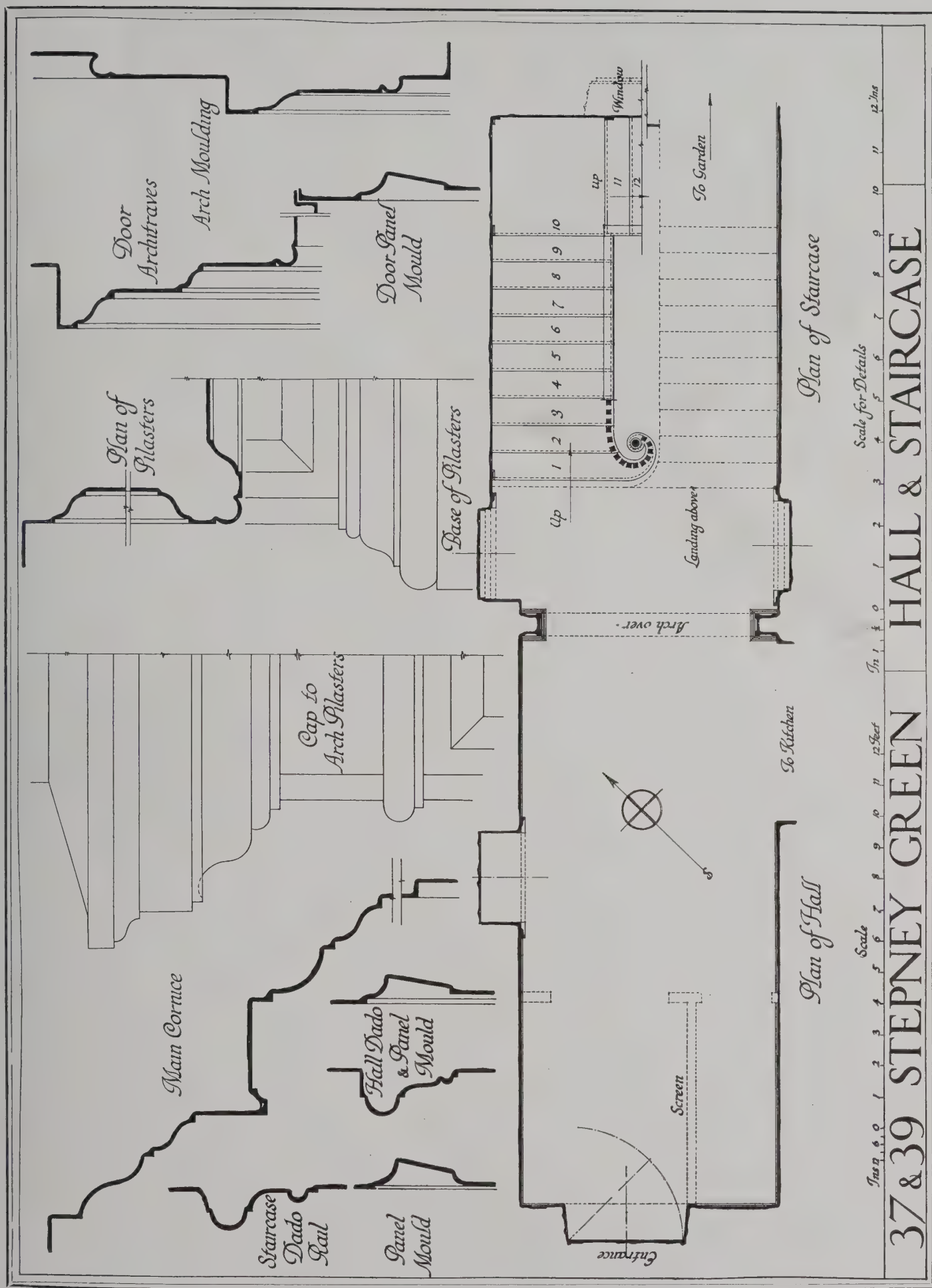
AT THE BEND OF THE STAIRCASE: THE CARVED CONSOLES.





FROM THE LANDING.

Reproduced by permission of the London County Council.



Modern Details.

The Inn Sign, "The Fox," Eastgate Street, Bury St. Edmunds.

From a Design by Basil Oliver.



THE INN SIGN.



A WORKING DRAWING.

By Basil Oliver.

Tallis's *London Street Views*.

XXV—High Holborn (*continued*).



FURNIVAL'S INN.

IN order to continue towards the east, on the north side of the thoroughfare, and thus to link up the present section with the last, we must begin at No. 44, at the left-hand of the third row of elevations counting from the top, a house then occupied by Seare, an engraver and bookbinders'-tool cutter, as Tallis's Directory informs us. Thence, passing the Crown Coffee House at No. 41, we come to Warwick Court which perpetuates the one-time mansion here of the Earls of Warwick, and is described by Tallis as a "broad handsome court." It was formed about 1708, and in it may still be seen some eighteenth-century brick- and timber-work.

Beyond this the houses, until we pass No. 31, do not call for any special notice, although beneath No. 34 we can see the narrow entrance into Fulwood's Rents, a court only open to pedestrians, and in Tallis's day, full of ancient houses in a dilapidated condition. They took their name from the ground landlord, Christopher Fulwood, of the time of James I, whose daughter, sharing the royalist sympathies of her brother, was at last reduced to live in extreme poverty in these very rents. But their more important memory is the fact that Bacon once resided here, while he had chambers in Gray's Inn. The area in old times enjoyed the right of sanctuary, and was known, in the vernacular, as Fuller's Rents. Strype speaks of it, in 1720, as being "a place of good resort," and certainly it seems to have been full of wine- and coffee-houses and so forth, in some of which notable political clubs of the time of Charles II were accustomed to meet. Ned Ward who, by the way, has written about them, here kept a house famous for its punch, and here died in 1731.

Returning to the main thoroughfare, we notice Nos. 30 and 29 because of their low and picturesque elevations, relics obviously of an earlier day. The former was, in Tallis's time, occupied by Charles Jewell, a shell-fishmonger, and the latter was the Coach and Horses Wine Vaults kept by one Tucker. The adjoining house, Hooper's the confectioner's, appears quite gigantic beside these cottage-like premises. Next door was the Castle Tavern, and next to that, again, we see Henekey & Co.'s Gray's Inn Wine Establishment. The entrance to Gray's Inn, with its bay windows rising one above the other over it, must not be allowed to delay us, as if we once entered its precincts we should never get away from the combined historic and legal associations of Bacon's own Inn of Court where the remains of the catalpa tree he planted may still be seen bearing a charmed life, with trophies of the Great War now resting supinely beside it.

Next door is No. 20, the Gray's Inn Coffee House, chiefly notable, I always think, because it was there that David Copperfield put up, and learned from the waiter news of his friend Traddles, as readers of Dickens will remember.

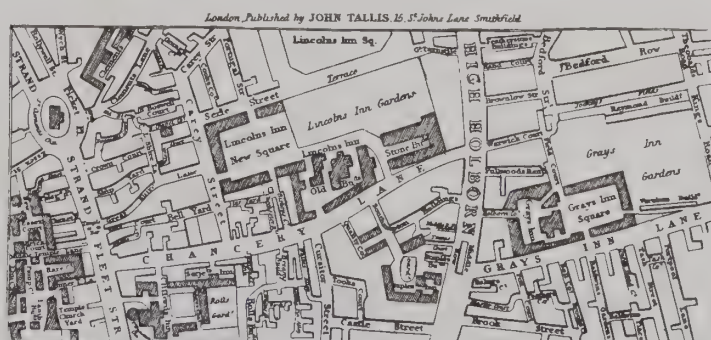
There is nothing noticeable now until we arrive at Gray's Inn Lane, long since metamorphosed into the busy tram-lined Gray's Inn Road; but beyond this, one or two old houses, such, for instance, as No. 149 (for this is now Holborn Bars, and the numbering is changed), and the tiled roofs of Nos. 145 to 142 should be observed. Here we reach Brooke Street on the site of Brooke House, the Greville's Mansion, where Fulk Greville was murdered by his man-servant in 1628.

Crossing the roadway, and beginning at Castle Street, on our return journey westward, where the art-loving Lord Arundel once lived, and Lady Davenant and Secretary Thurloe died, we pass the little turning known as the Blue Posts (not in this instance a tavern as the name might suggest), and come to the famous old houses which mask Staple Inn, and whose Elizabethan façades, spoilt as they are by the insertion of modernized shop fronts, make this part of Holborn so picturesque. As we see, even in Tallis's day their character had been thus spoilt, Nos. 3 and 4 being occupied by one Moon, who carried on business as a tobacconist in one portion and as a watchmaker in the other. The subsequent houses from this point were then called Middle Row, and the numbering (exceedingly erratic, as may be seen) runs from 13 to 29, independently of that in the main thoroughfare. This row stood in the middle of the roadway, splitting it into two very narrow streets at this point, but in 1867 the houses were cleared away at a cost of just over £60,000. These structures, with the exception of the narrow No. 17, do not seem to have had any marked characteristics for which we might regret their loss, as they had obviously been rebuilt.

Beyond Middle Row we take up Holborn proper again at No. 326, and pass a number of shops whose trades can be seen by the lettering on the elevations; No. 322, not so marked, being Griffith & Sons, the whip makers. Southampton Buildings was formed on the site of the gardens of old Southampton House, once the residence of Lady Russell, and it was when passing it on his way to execution that her husband, William, Lord Russell, was seen to wipe away a tear—the only emotion he showed on that fateful day. No. 315 beyond was in Tallis's time kept by one Waterman as the Chancery Coffee House, and next door, as can be seen, was Spencer's Circulating Library and book-shop, with its double front.

Chancery Lane, or Chancellor's Lane as it was once termed, would require an article to itself, and a long one at that, to do justice to its interesting associations, but I may at least note here that in ancient days it contained the house of the Bishop of Chichester (hence Chichester Rents), that the great Lord Strafford was born in it, and that the beautiful old gateway from it into Lincoln's Inn is a hardly less admirable example of the brickwork of Henry VIII's day than is that of St. James's Palace. Beyond this bare allusion Chancery Lane hardly concerns us here, in a notice of Holborn, the remainder of the houses and shops in which thoroughfare, as exhibited by Tallis, are of no special interest, except in so far as their elevations, compared with those now substituted for them, may give rise to varied reflections.

E. BERESFORD CHANCELLOR.



PLAN OF HOLBORN AND THE SURROUNDING DISTRICT.

Exhibitions.

THE LONDON GROUP.—The exhibition of works by this group of artists was held at the R.W.S. Gallery in Pall Mall, and was quite an interesting one, though most of the exhibits were either imitative or derivative or both.

One supposes that there are a great many artists at the present time wondering what their work is all about, and whither it is leading. It is not possible that they can rest with any sense of satisfaction or contentment with the arbitrary shapes and tentative fumbling with which so much of their time seems occupied. They are certainly not satisfied with the old methods—the self-satisfied records of naturalistic effects: it was Whistler who said that some time art would be as free as music; this time is approaching, and artists are beginning to record their thoughts, and some are attempting to penetrate the meaning that lies behind things seen.

After all, it is what the artist thinks about things, whichever way you take it; and though his method of work has in some measure become more abstract, it is not on that account more free from guile or more pleasant, nor is it perhaps more nearly art than it was before. What is occupying an artist's thought is very easily determined by his works; in fact, there is nothing half so self-revealing as a painting or a drawing. Painters are, perhaps, not sufficiently aware of this, or they might be more careful.

Mr. Bernard Meninsky is one of the few artists who are able to retain a first impression unspoiled by subsequent paintings. His colour is not altogether satisfactory, his sitters having sometimes rather a contused appearance. But he is able to get into a portrait some idea of the mood which has impressed him as characteristic of the person he is portraying, whether it be sadness, petulance, weariness, childishness, or what not. His "Seated Boy" (34) is a good example of an expressive attitude, and his "Oriana" (22) is, surprisingly enough, something like a Goya.

Mr. Ethelbert White's oil paintings are altogether too arid and mechanical; they all appear to be turned out from a recipe; there is an unsympathetic, tinny quality about them; they are landscapes which only Robots would feel at home in.

Miss Anne Estelle Rice's "Houses and Garden" (42) shows careful selection of forms, yet is not too intellectual or "heady," as so much modern work is; and she has not departed from natural shapes, but, as an artist should, has exaggerated the impression these shapes have made upon her, though where a shape is naturally satisfactory to her, she does not hesitate to leave it as it is.

Mr. W. Richard Sickert's "Battistini" (82) suggests very well the movements of a singer in the act of singing and labouring under the emotional effect the music is having upon him. This painting is in a way an achievement. One would like to have seen it carried farther, but then, perhaps, the effect would have been lost; we cannot have it both ways.

In England we suffer from a surfeit of pictures inspired by Italian landscape (this may be partly because of the British School in Rome, and the Rome scholarships) so that we are inclined to become impatient when confronted—as we so frequently are—with pictures of hut-like houses sticking limpet-like on the side of hills. Mr. Allinson is one of the latest English artists to discover Italy, and in his "Spring in Aulicoli" (38), has done no worse, if he has not done better than his fellow explorers; but there is a very tiresome familiarity about it.

"The Window" (62), by Mr. W. Ratcliffe, which is an attempted glorification of suburbanism, is technically excellent—but why try to idealize a type of architecture which should be condemned off-hand?

Mr. Sydney Carline's "Head of Girl" (63), is simple and attractive, and not at all London Groupish—that is, in the sense that it would not look out of place in the R.A.

Mr. Chantal Quenneville shows works which are sometimes attractive in design but are invariably of a rather bloodless character.

Mr. Brodzsky, in showing his "Anniversary Group" (61), is surely deliberately inept; what might have been its redeeming feature, humour, has somehow missed fire, and "we are not amused."

Among the water-colours, Mr. Richard Carline's "French Village" (133) is interesting in a mild way. Mr. Elliott Seabrooke's "Colebrookes" (116) suffers from an overdose of Cézanne, besides being rendered rather null and void by repetitions of patches of the same value.

Mr. Roger Fry shows some pen drawings, and among other exhibitors are Mr. F. J. Porter, Mr. Epstein, and Mr. Allan Walton.

When seeing so many exhibitions of pictures, one is often puzzled to know what eventually becomes of them; what do artists do with their pictures? Comparatively few people visit exhibitions, and even then, paintings which might be sold are too expensive, for artistic appreciation and wealth do not necessarily go together, as some painters seem to think they do. Works which are priced at fifty guineas or so, the painter would probably be willing to sell at five or ten—provided the output was sufficiently large. The person who buys a picture for a fairly large price is paying for all the pictures which the painter has not sold. Would not a more even distribution of prices be better? After all, the chief thing that concerns a worthy artist is that he should be kept busy experimenting with the art he loves. There must be stacks of pictures leaning against walls in nearly every studio, and this is discouraging to further productivity.

Speaking to a teacher at a well-known school of art on the subject of the accumulation of paintings, he admitted that this condition did exist with his students, and said (what I at first took to be a daring solution of the problem), "I say to my students, 'make a parcel of your pictures and take them into the city and visit all the offices of business men you come across and sell your pictures to them—and don't bring any of them back with you!'" This audacious scheme took my breath away, and I asked eagerly, "What sort of success have they?" "None of them do it!" was the somewhat disconcerting reply.

THE BEAUX ARTS GALLERY.—An exhibition of recent work by Mr. William Walcot was held in this gallery.

Mr. Walcot the meticulous architectural draughtsman does not compromise with Mr. Walcot the emotional artist, who is impatient with the strict and painstaking draughtsman; so much so, that when he is freed from this restriction he gives way to unrestrained expressions of emotional impressions. These two natures do not mix in Mr. Walcot's pictures; the architectural draughtsman remains aloof, while the emotional artist roams about the pictures with entire independence.

Mr. Walcot is very brilliant when dealing with architectural facts; he has a marvellous eye for the niceties of architecture, and his knowledge of perspective is impeccable. His understanding of construction, and his ability to reconstruct plans in three dimensions, setting them firmly upon their feet, as it were, are astonishing; he is an engineer—well, wasn't Leonardo da Vinci an engineer, too? But where forms are not definitely assessable, I feel that Mr. Walcot becomes mystified, and is unable to find form in movement in the sense that Bergson said that "form is the outline of movement."

This can be seen where Mr. Walcot essays pictorial adventures among ships. As long as he is dealing with the mechanical construction of a ship he is on safe ground, but when his dexterous hand passes the water-line, he is, as it were, at sea, and appears to imagine that a full brush swept over the paper is all that is required to give the effect of water in movement; but this is not so, for, if he will look for them he will find just as definite forms as those he so readily recognizes and records so skilfully in his pictures of buildings.

THE ROYAL INSTITUTE GALLERIES.—The Pastel Society in association with the Pencil Society held their annual exhibition in these galleries.

Recent Books.



From "The Golden Age of the Medici."

"The Golden Age of the Medici."

The Golden Age of the Medici. By SELWYN BRINTON, M.A., F.R.S.A., Barrister-at-Law. Pp. 234 and 33 illustrations. Methuen & Co., Ltd. Price 15s. net.

In "The Golden Age of the Medici," Mr. Selwyn Brinton has hit upon a most alluring title, and his luminous dealing with the blaze of art of this period does not belie its promise.

Within the golden frame of Florentine life under the Medici, he reveals a glowing picture of the manifold art developments in the freedom-loving City of the Lily. Neither before nor since, and in no other single city, has the spirit of art, expressing itself alike in painting, sculpture, silverwork, and architecture, so permeated the whole air in which the citizens of Florence lived and worked. There have been many notices appreciative of Mr. Selwyn Brinton's treatment of those manifestations of the art-spirit which have their expression in painting, carving, and sculpture, but our particular interest lies in the prominence he rightly gives to the art of architecture and to master architects like Brunelleschi, his rival Ghiberti, his friend Alberti, and his brother in art Michelozzo. Their achievements in architecture, in the designing of a cupola, of palaces, of churches, of loggie, of civic buildings, did not cut them off from expressing their genius through other mediums, and indeed all this group, together with Donatello, the sculptor, and Luca della Robbia, are known as "sculptor-architects." Each could challenge the other in his own special art, as when Brunelleschi, the architect, taunted Donatello, the sculptor, that his "Christ" was a "rustic put upon a cross," Donatello retorted, "Take a piece of wood and do one yourself." The figure that Brunelleschi produced in reply was so masterly that Donatello owned himself beaten. This instance is typical of the many-sided genius of the artists of that great period, and the author lays due emphasis on this aspect of Florentine creative art of those days.

Then, architecture and sculpture went hand in hand. Just as you cannot think of the sculptor Donatello apart from his friend Brunelleschi, so you cannot think of Donatello's sculpture-group of Judith and Holofernes apart from the architecture of the protecting Loggia dei Lanzi.

The heading of the first chapter, viz. "The Advent of the Casa Medici," suggests architecture as the mother art. There can be no great family without its "house," its casa; in fact, so

important is the building which is the home of a family, that the very term "House" is often used as synonymous with "family," and we speak of the "House of Windsor" and the "Casa Medici." The Medici built themselves a lordly palace, not as magnificent as Brunelleschi designed it, but on the simpler lines of Michelozzo, so as not to excite envy in the citizens!

The Medici set an example of how art patrons and artists should be interdependent the one on the other, one appreciating and encouraging, the other initiating and achieving by reason of the opportunity that was offered him. For in architecture, unlike other arts, you cannot start out to produce your work of art without a reason for its use. You can buy a canvas and a paint-box, and produce a picture that may or may not be wanted by anyone; but an architect, however intense his desire to create, cannot take a piece of ground, employ workmen, and produce a building for which there is no call. He is more at the mercy of individual patronage and public requirement than any other artist.

This community of art demand and supply is clearly shown by Mr. Selwyn Brinton's searching analysis of the multiform art creation, and of the powerful influence which operated as an incentive in those golden days in the sunny city of Florence. Florence owed it practically to the power of the Medici trio, which secured peace in their time, that the Renaissance of art in Italy had its rise in that busy city.

Mr. Brinton calls attention to the emergence into pictorial art in Florence of the new study of perspective, and here again we realize that the prominence then given to architecture was responsible for the use of this new science, in pictures and in Ghiberti's bronze panels of the Baptistery Gates.

There were, indeed, giants in art in those far-off days, and perhaps the most striking individual achievement was that of Brunelleschi, whose audacity enabled him, after much popular opposition and doubt, to raise on high the great Cupola of the Duomo, "without," as Alberti records, "the help of beams or the strengthening of wood."

Mr. Selwyn Brinton has achieved a great success in making his book throb with human life, and in giving a most comprehensive and readable account of the great new movement which then started in Florence and was spread, even during the Medici period, throughout northern Italy.

BANISTER FLETCHER.

Caricatures.

Caricatures by H. de C. London: The Architectural Press. Price 2s. 6d. net.

The art of caricature, like the art of parody, is one which some people appear to dislike. This has always seemed to me a curious attitude to take up, when it is considered how invariably your caricaturist or your parodist regards his subjects with reverence if not with affection. Mr. Max Beerbohm on the one hand, and Calverley on the other, have proved that their efforts in this direction have had nothing whatever to do with what a character in one of Ben Jonson's plays calls "a parodie! to make it absurder than it was."

So far, indeed, from doing this your caricaturist, whether it be in literature or art, does but accentuate essential characteristics, and so produces something which has the power of revealing the features of a face or the points of a poem or prose-piece, which are admirable and not at all necessarily absurd. The caricaturist may accentuate the size of a nose, but he also concentrates on the width of a brow or the firmness of a chin.

Such thoughts, and others which I have not space on which to enlarge, occurred to me in turning over the pages of a little volume, admirably got up, of "Caricatures" by H. de C. (under which initials their producer modestly conceals his identity).

The artist (for he *is* an artist) has caught his subjects, as he tells us in his amusing preface, at such gatherings as those of the R.I.B.A., the Architectural Association, and so on, and thus those figuring (as the film people say) in this tenuous book, are chiefly architects or those whose interest in the art have drawn them into an architectural *aura*.

There can hardly be an outstanding designer who is not dealt with here; and it were invidious perhaps to particularize; but I would select, from the point of view of freedom of touch and a quality of accuracy of portraiture combined with a quite remarkable power of caricature, those of Mr. Herbert Buckland, Professor Adshead, Sir John Simpson, Sir Edwin Lutyens, and Professor Rothenstein; while the portraits of Mrs. Peel and Lord Crawford are admirable in their suggestiveness.

It seems to me that here we have the work of a caricaturist of power, because underlying their more obvious intention these drawings indicate (what is often rare enough in some caricaturists' work) a knowledge of artistic treatment. If H. de C. does not go far in this direction, it will be simply because other and more serious efforts of art may claim him, which, unless he combines the two, would be a thousand pities.

E. BERESFORD CHANCELLOR.

Books and Theatres.

Books and Theatres. By E. GORDON CRAIG. London: Dent and Sons. Price 7s. 6d. net.

Perhaps Mr. Gordon Craig is rather a difficult person, but whether the fault lies with him or not, it is our misfortune that we have so little opportunity of enjoying his genius for setting and producing plays. His drawings and models we know, but not the full-staged reality. He, too, is bitter about it and, in the preface to this book, considers it a pity that an unemployed artist of the theatre should have to dip into history and write the essays which follow. Rather a discouraging opening! But the book is for the most part good reading and none the worse for being a little cantankerous. The only sustained essay is that in which the author skims over the whole sixty years of John Evelyn's diary and makes what he can of the references to seventeenth-century theatres and performances which Evelyn saw in Italy and in England. Some fine illustrations are added, including one charming plate of a wall-painting or perspective to enlarge a room or courtyard, and Mr. Craig has sewn together the diarist's fragments with a good deal of learned commentary. His comments also tend towards the provocative. Evelyn is in Rome and sees the Baldacchino in St. Peter's: "It is the work of Bernini, a Florentine sculptor, architect, painter and poet, who, a little time before my coming to the city, gave a public opera wherein he painted the scenes, cut the statues, invented the engines, composed the music, writ the comedy, and built the theatre"; and Mr. Gordon Craig adds, "As, of

course, anyone will have to do in the future who would create a drama all of a piece." Well, if Mr. Craig is looking for a modern Marcenias who will let him go all that length. . . .!

The remaining essays are of slighter stuff. Mainly they deal with old books about theatres or old booksellers who sold the old books. All are in Italy; Mr. Craig has, we fear, not much use for England and the English. But the wander-essays are well done; they are worth reading even in a field which is already occupied by Mr. Norman Douglas and Mr. Aldous Huxley. Strangely, there is one essay of Mr. Craig's which clashes with one in Mr. Huxley's new book. Both have described their rather gloomy visits to the Teatro Olimpico in remote and dirty Sabbioneta.* Both seem to think that they are almost the only pilgrims who have ever been to see this ancient theatre. Both were disgusted to find a kinema installed inside, but here the authors part company. In 1923, Mr. Craig, according to his own account, wired to Rome and had the offending machine for ever removed by Government edict, but Mr. Huxley, on a presumably later visit, found it still there. Really, these Anglo-Italian writers should co-ordinate a little!

R. C. DAVIDSON.

* See ARCH. REVIEW, Dec. 1923.



CLOUGH WILLIAMS-ELLIS.

From "Caricatures" by H. de C.



"Oxen pulling Marble."

*A reproduction from the original drawing
by John Sargent, R.A.*

J. WHITEHEAD & SONS, L^{TD}.

Marble Experts,

64 Kennington Oval, London, S.E. 11.

THE ARCHITECTURAL REVIEW.

Books of the Month.

THE DUBLIN CIVIC SURVEY REPORT. Prepared by HORACE T. O'ROURKE, F.R.I.A.I., and the Dublin Civic Survey Committee for The Civics Institute of Ireland. The University Press of Liverpool, Ltd. London: Hodder and Stoughton, Ltd. Price 21s. net.

ESSAYS IN BIOGRAPHY, 1680-1726. By BONAMY DOBREE. London: Oxford University Press. Price 12s. 6d. net.

CHANGING LONDON: A Book of Sketches by HANSLIP FLETCHER. London: Cassell and Co. Price 10s. 6d. net.

THE ROMAN ALPHABET AND ITS DERIVATIVES. By ALLEN W. SEABY. London: B. T. Batsford, Ltd. Price 6s. 6d. net.

REVIEW OF THE PRINCIPAL ACQUISITIONS DURING THE YEAR 1921. Illustrated. London: The Victoria and Albert Museum. Price 6s. net.

DISCOURSES ON THE EMOTIONAL SOURCES OF TASTE. By GEORGE W. JAGUES. Dublin: Published by the Author. 2s. 6d. net.

CANTERBURY CATHEDRAL. By W. DOUGLAS CAROE, F.S.A. London: The Oxford University Press. Price 6d. net.

MEMORIA. Correspondiente A LOS CURSOS 1922-3 y 1923-4. Madrid, 1925.

Prizes for Students of Architecture.

R.I.B.A. List of Awards.

The annual award of the prizes and studentships of the Royal Institute of British Architects was announced at the general meeting last month. The president (Mr. E. Guy Dawber) presided. The results announced were as follows:—

The Tite Prize and £50 for Design (for study of Italian architecture) (subject, "A Memorial to a National Hero").—Mr. A. Calvaley Cotton. Exemption from submitting testimonies of study for final examination.—Mr. Frank Chippindale, Miss Leonora F. M. Payne, and Mr. T. Murray Ashford.

The Soane Medallion and £150 for Design (for study of architecture abroad).—No award of Soane Medallion. Exemption from submitting testimonies of study for final examination.—Miss Alison Sleigh.

The Owen Jones Travelling Studentship and £100 (for ornament and coloured decoration).—Mr. E. Dinkel.

The R.I.B.A. (Alfred Bosson) Studentship, Gold Medal and £250 (for study of commercial architecture in America).—Miss Doris Lewis (A). Silver medals—Miss Doris Lewis (A) and Mr. E. H. Ashburner.

The Grissell Gold Medal and £50 (for encouragement of the study of construction) (subject, "A Swimming Bath").—Mr. John Wm. Wood.

The Henry Saxon Snell Prize of £60 (for encouragement of the study of the improved design and construction of hospitals, convalescent homes, and asylums for aged and infirm poor).—No award of this prize, but a prize of £15 awarded to Mr. Arthur E. Cameron, Associate.

The Ashpitel Prize, 1925 (books, value £10) (for the candidate most highly distinguished in the final examinations).—Mr. Christopher Green, B.A.Oxon.

The R.I.B.A. Silver Medal for Recognized Schools (for the best set of drawings submitted at the annual exhibition by post-graduate students of the recognized schools exempted from the final examination).—Miss Thelma Silcock.

The Sunlight League.

The Sunlight League, inaugurated last year, have just published the second number of their official journal. From the report it would seem that such a splendid movement is not getting all the support it deserves. The League can really be viewed from two standpoints—a scientific one and a humane one. The scientific side deals with the measuring of sunshine in smoky towns and health resorts—using means to indicate the chemical activity of the sun's rays rather than its heat, and so on. The humane side is that of removing rickety children from large towns to sanatoria in sunlit places—the systematic use of sunbaths as a preventative and therapeutic measure in rickets and other diseases—and the multiplication of open spaces as playgrounds for the children of the poor. In July last the League formulated a scheme to get all the square gardens in London thrown open to the children during their summer holidays, but, unfortunately, the idea had to be abandoned through lack of support. This was a most praiseworthy effort—not only would the children have had the benefit of green grass and open sky, but they would have been able to play in safety from the London traffic. We understand the scheme is to be brought forward again early in the spring, and we sincerely trust that it will be successful this time.

TO THE DESIGNS AND INSTRUCTIONS OF ARCHITECTS



THE COUNCIL CHAMBER OF THE
BRITISH MEDICAL ASSOCIATION HOUSE, TAVISTOCK SQUARE, W.C.1.
Decorated, panelled and furnished throughout by Hamptons, under the direction of
SIR EDWIN LUTYENS, R.A.

Works and Factories:—

MILFORD WORKS,
INGATE PLACE,
QUEEN'S ROAD,
BATTERSEA, S.W. 8.

HAMPTONS
Decorators · Furnishers

Hamptons are constantly carrying out the
INTERIOR WOODWORK, PANELLING,
DECORATION and COMPLETE FURNISHING
of HOTELS, CLUBS, THEATRES, SHIPS,
BANKS, INSTITUTIONS, and PUBLIC
Buildings of every description.

A typical example of interior work recently carried out by Hamptons is shown herewith.

For many others see Hamptons' Book T.1, sent free.

Hamptons are always pleased to prepare competitive Estimates for every description of Structural Alterations, Sanitary and Electrical Work, Interior or Exterior Decoration, Woodwork, Panelling and Furnishing throughout. Also

COLOUR SCHEMES

for the Decoration and Furnishing of any Interior, to the Architects' designs and instructions.

PALL MALL EAST,
LONDON, S.W. 1.

Telephone: GERRARD 30.



YÈRÈ BATAN SERÀÏ, Constantinople

From a steel engraving by W. H. Bartlett, 1839.

RESERVOIRS

This shows one of the huge underground cisterns built for the water reserve of Byzantium, when that city became the Eastern Capital of the Roman Empire.

Greek labour was largely employed and lax control allowed the development of those variations of severe classic forms, which later became features of Byzantine and Romanesque architecture.

THE use of 'PUDLO' Brand cement waterproofer at the Service Reservoir, Mutwal, Colombo, resulted in a saving of 200,000 gallons of water daily. It was adopted after careful tests and comparisons with other waterproofing materials.

Careful tests were also made before 'PUDLO' Brand waterproofer was chosen from eleven other waterproofing compounds, for the waterproofing of the 18,000,000 gallons reservoir for the City of Winnipeg, Canada. A photo and description of these tests will be sent, together with the Handbook of Cement Waterproofing, post free upon request.

Registered **'PUDLO'** Trade Mark
 BRAND
 CEMENT WATERPROOFER

Used also for Swimming Baths, Dump Walls, Flooded Cellars, Leaking Tanks, Cold Stores, Dairies, Washing Floors, Garage Pits. Also tested by Fajja, Kirkaldy, Cork University, The British, Japanese, Italian, Dutch and Spanish Governments. Used by the Admiralty, The War Office, The India Office, The Crown Agents, H.M. Office of Works, G.P.O., etc.

KERNER-GREENWOOD & CO., LTD., MARKET SQUARE, **KING'S LYNN**

Sole Proprietors and Manufacturers.

B. & M. S. E.

The word 'PUDLO' is the registered Trade Brand of Kerner-Greenwood & Co., Ltd., by whom all articles bearing that Brand are manufactured or guaranteed.

The Victoria and Albert Museum.

Some New Acquisitions.

After efforts extending over more than a year, the Victoria and Albert Museum has succeeded in acquiring the Vyvyan Salt, a piece of Elizabethan silver of exceptional interest which will rank as one of the major possessions of the Museum. For this result the public are indebted to the generous assistance of the Worshipful Company of Goldsmiths, the National Art-Collections Fund, and Mr. Edmund A. Phillips, the balance of the purchase-money having been met out of the Parliamentary vote for museum purchases.

This standing salt, one of the finest in the country, was formerly a family possession of the Vyvyans of Trelowarren, Cornwall. It is designed as a square tower, supported on four lions, and surmounted by a domed cover carrying a figure of Justice. An uncommon feature consists in panels of *verre eglomisé* (glass decorated with gold and silver leaf and colour), bearing designs and motives adapted from Geoffrey Whitney's "Choice of Emblemes," published in 1586; medallions of similar work on the cover show heads of heroes of antiquity. The silver is richly gilt throughout and embossed with characteristic Elizabethan decoration of masks, fruit, and cartouche-work. It bears in various places the London hall-mark for 1592 with an unknown maker's mark, WH with a flower (?). The whole is admirably built up and proportioned, and stands in all nearly sixteen inches in height.

Six beautiful English Elizabethan tapestry panels have just been acquired by the Victoria and Albert Museum by means of the funds of the Murray Bequest. They were probably woven to serve as cushion covers, five of them being small and one a double panel. The latter has a vase of beautiful flowers and fruit on either side of the scene represented.

The designs, which are characteristically English, illustrate the history of Jacob as described in Genesis XXVIII and XXIX—Esau selling his birthright, Rebecca disguising Jacob, Isaac blessing Jacob, Jacob's dream, Jacob at the well, and Jacob meeting Rachel.

George Kossiakoff.

Last June Russia lost a talented architectural draughtsman and water-colour artist in the person of George Kossiakoff, Professor of Architecture at Leningrad. His works are known beyond the borders of his native land, reproductions of them having appeared from time to time in various art publications in Western Europe. He died suddenly, at the comparatively early age of fifty-three, while preparing to leave for Paris to organize an exhibition of his drawings. Some two hundred of these were brought to Paris by his widow, and were exhibited from January 7 to January 21 at the Hotel Charpentier, 76, rue du Faubourg Saint-Honoré. They comprised studies for theatre decorations and sketches made in Russia, Italy, Constantinople, and the monasteries of Mount Athos.

The London Museum.

The London Museum at Lancaster House ranks high among national repositories of objects of interest and works of art for popularity, as measured by the number of visitors. The "record" of 268,000 people having passed through the turnstiles in 1924 is expected to be far exceeded when the numbers for the year just closed come to be given. New finds of hidden or buried treasures are being constantly received, and these are shown in cases in the entrance hall until still newer finds compel their transference to other rooms.

The transformation which Regent Street, the Strand, and Fleet Street have architecturally undergone, the pulling down of old houses here, there, and everywhere in London, have led to the discovery of many objects worthy of a place in a collection intended to illustrate the antiquity and history, the life and manners, of London through the centuries. They are of the most varied nature, and periods, ranging from wine-bottle seals, bearing the Devonshire crest and dated 1700, found under Devonshire House, Piccadilly, to a group of Gaulish red dinner ware, all of about the time of Nero (A.D. 54-68), and in perfect condition, discovered in a Roman ashpit at a depth of 26 ft.



GEORGE WRAGGE

LTD.

CHAPEL ST., SALFORD,
MANCHESTER

CLOCK HOUSE, ARUNDEL ST.,
LONDON, W.C.2

STEEL AND
BRONZE
CASEMENTS
AND LEADED
LIGHTS

Looking Forward

The forward view becomes significant only as past endeavours are taken into consideration.

Recent years have been marked by great activity in rebuilding schemes in the most famous shopping centres of London.



Dickins & Jones, Ltd., Regent Street.



Liberty & Co., Ltd., Tudor House, Argyll Place.



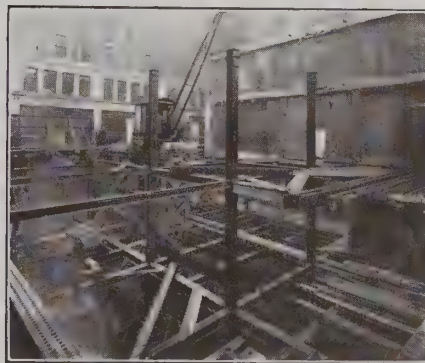
Harvey Nichols & Co., Ltd., Sloane Street.



Swan & Edgar, Ltd., Piccadilly.



Liberty & Co., Ltd., East India House, Regent Street.



Peter Robinson, Ltd., Oxford Circus.

The foregoing are among the Contracts entrusted to

HIGGS & HILL, Ltd.

BUILDING CONTRACTORS

Crown Works, South Lambeth Road, S.W.8.

City Office: 14 Godliman Street, St. Paul's Churchyard, E.C.4.

Telephone: Brixton 4210.

Telephone: Central 2311.

Structural Alterations to Churches.

The Chancellor of the Consistory Court of Bristol (Judge Dowdall, K.C.), giving judgment in a suit concerning alterations to the structure of a church, laid down the following rules, which, he said, he would generally follow both there and elsewhere :

(1) In the case of ancient churches, no important work will be allowed unless it is approved by the Diocesan Committee or the Central Committee.

(2) In the case of minor work in ancient churches and of all work in important modern churches, the designs must either be approved by the Diocesan Committee or must have been prepared by an artist or architect who has seen the church and who is of recognized standing in the kind of work proposed.

(3) In the case of poor modern churches, a high standard cannot be insisted on, but the best work possible in the circumstances should be encouraged, especially in so far as this can be done without misunderstanding or offence.

(4) In all cases individual character is to be encouraged, provided the work is good of its kind and neither odd, nor aggressive, nor discordant.

The Foundling Hospital.

The Governors of the Foundling Hospital have entered into a provisional contract for the purchase of a Surrey estate, which is to accommodate the hospital pending the time when a suitable country property can be acquired. They have been in negotiation with the Governors of another ancient foundation—those of the Royal Asylum of St. Anne's Society—about the large institution at Redhill known as the Royal St. Anne's Schools. The Redhill buildings have ample accommodation, standing in 17 or 18 acres, with headmaster's house, a swimming bath, a large chapel seating 600 persons, and a laundry. The place is very suitable, being in a healthy spot, 300 ft. above sea-level, and commanding fine views. St. Anne's Society spent £60,000 in putting up the Redhill buildings.

Lectures at the Victoria and Albert Museum

During February and March.

A further series of informal lectures, illustrated by lantern slides, will be given by members of the staff of the Victoria and Albert Museum and other experts in their particular subjects, in the Lecture Theatre of the Museum, from 6 to 7 p.m. on Thursday evenings. Admission will be free, and no tickets will be required. The lecturers and their subjects will be as follows :

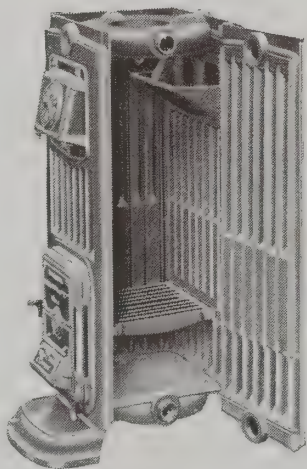
February 4, Miss Joan Evans, "The Development of Jewels"; February 11, Mr. B. Rackham, "Stained Glass"; February 18, Mr. G. F. Hill, "Italian Medals of the Renaissance"; February 25, Mr. W. King, "David Garrick"; March 4, Professor W. R. Lethaby, "William Morris as Artist"; March 11, Mr. H. Clifford-Smith, "Gothic and Early Tudor Furniture and Woodwork"; March 18, Mr. C. E. C. Tattersall, "Handwoven Carpets"; and March 25, Mr. A. J. B. Wace, "English Domestic Embroideries."

Obituary.

The late Mr. Leonard Stokes.

We regret to record the death of Mr. Leonard Stokes, which occurred shortly before Christmas. Mr. Stokes had a long and varied career, which embraced every aspect of the business of an architect. After serving his articles he studied quantity surveying, and then became clerk of works under Street at Christ Church Cathedral, Dublin. He was elected President of the Architectural Association in 1889, and President of the Royal Institute of British Architects from 1910 to 1912, and appointed a member of the Royal Commission on Historical Monuments (England). 1908. Mr. Stokes was responsible for many churches, schools, and municipal buildings, but his best-known work, of course, is that for the National Telephone Company, for whom he designed a number of telephone exchanges, both in London and other provincial centres.

For Rapid Heating IDEAL CLASSIC BOILERS



Small Water Contents. Both Ideal Classic Boilers and Classic Radiators possess this valuable feature, and their combined use in heating installations greatly reduces the total contents, ensuring rapid heating and circulation.

Efficiency. Heating Surface all direct, giving high efficiency and economy in fuel consumption.

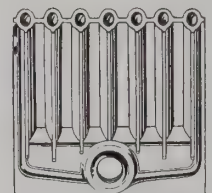
Save 40% floor space compared with sectional boiler of equal capacity.

Made in four sizes

150 to 400 sq. feet of direct radiation.

Burn Coke or Anthracite—Smokeless.

Showcard and pamphlets post free.



Section through panel showing tubular waterways.

NATIONAL RADIATOR COMPANY

LIMITED.

Offices, Showrooms & Works: HULL, Yorks.

London Showrooms: 439 & 441 Oxford St., W.1.

Agents: BAXENDALE & CO., LTD., Miller St. Works, MANCHESTER.

WILLIAM MACLEOD & CO., 60, 62, & 64 Robertson St., Glasgow.

Courtrai-Du Nord
RED CLAY INTERLOCKING
ROOFING TILES



THESE illustrations show the charming appearance and artistic effect of Courtrai-Du Nord Roofing Tiles. We carry large stocks of these tiles in our many depots throughout England and Wales, and give immediate delivery of any quantity, carriage paid to any railway station.

THE COURTRAI-DU NORD TILE
CO. LTD.

161 BOROUGH HIGH STREET, LONDON, S.E.1

Phone: HOP 7066-7-8.

Telegrams: DUNOCORD, PHONE, LONDON



Paris Exhibition Awards.

The juries of the Paris Exhibition of Decorative Arts have awarded Great Britain 32 Grands Prix, 40 diplomas of honour, 69 gold medals, 96 silver medals, 46 bronze medals, and 37 mentions. Great Britain thus comes second to France, which, with her natural preponderance of exhibitors in every section, has received about 600 Grands Prix, 800 diplomas of honour, and 1,200 gold medals. More than half the British exhibitors have obtained awards, and among foreign nations Czecho-Slovakia alone has obtained a higher proportion.

Of other nations may be mentioned : Grands Prix, Sweden 36; Denmark 24; Japan 20. Diplomas of honour : Sweden 31; Japan 31; Denmark 22. Gold medals : Japan 59; Sweden 46; Denmark 36. Silver medals : Japan 74; Sweden 39; Denmark 31. Bronze medals : Japan 93; Sweden 14; Denmark 10. Mentions : Japan 74; Sweden 12; Denmark 3.

In the six months during which it has been open, 15,991,746 persons have visited the exhibition. Of these 1,576,469 were persons who had the right to free admission. During the whole six months there was an average of nearly 90,000 visitors a day, and during October the total number was 2,500,000, an indication that the popularity of the exhibition was kept up until the end.

Substitute for Plaster.

Fragments of cork compressed into sheets are being used in a novel method of building houses that has been devised by Dr. A. P. Laurie, Principal of the Heriot-Watt College, Edinburgh, says the "Times." For some time past he has been making experiments on inner lining and partition walls. Most of the new systems of which so much has been heard are for building the external walls of a house that are usually made of brick, steel, concrete, or wood.

The novelty of the method is that he has apparently devised a substantial internal wall that is said to be as solid, as sound-proof, and at least equally as durable as the normal brick and plaster wall, and is also a good non-conductor of heat and sound. His plan is to cement the asbestos-cement sheets familiar to every

builder on to compressed cork 1 in. thick, such as is used by cold storage companies. In this way he obtains a panel 8 ft. by 4 ft. and 1½ in. thick that is rigid and can be very rapidly erected in order to form partition walls. At a time when there is a general scarcity of plasterers, it is an obvious gain in time that the moment the bricklayers have finished the external walls the rest of the work can be entirely executed by the joiners.

Dr. Laurie's method of construction has been patented and taken up by a commercial company in Scotland, where it has attracted a good deal of attention among architects and builders, and those responsible for housing schemes.

Smokeless Houses.

An experiment in smoke abatement is about to be made in Leeds. The city engineer, Mr. W. T. Lancashire, has been instructed by the Improvements Committee to prepare plans for nearly a hundred houses, the majority of which are to be fitted with only gas or electricity for all heating and lighting. A concession is, however, being made of one open fire for kitchen purposes. Examples of these "all-gas" or "all-electric" houses are to be built on each of the four housing estates of Leeds. If successful, it is proposed to carry out future housing schemes providing all gas or all electricity for streets and houses alike.

This experiment is of special interest, in view of the decision announced by the Minister of Health, in reply to a question by Lady Astor in the House of Commons, that an inquiry is being made as to which local authorities are encouraging the adoption of devices on their housing estates with a view to reducing the volume of domestic smoke.

The Gresham Lectures.

The lectures founded by Sir Thomas Gresham will be delivered at Gresham College, Basinghall Street, on the following dates, at 6 p.m. : Physics (Sir Robert Armstrong-Jones), on February 2, 3, 4, and 5; Music (Sir Walford Davies), February 9, 10, 11, and 12; Geometry (Mr. W. H. Wagstaff), February 16, 17, 18, and 19; Astronomy (Mr. A. R. Hinks), February 23, 24, 25, and 26; Rhetoric (Dr. Foster Watson), March 2, 3, 4, and 5.

The lectures are free to the public and no tickets are required.



*We are manufacturers of Highest Grade Shop Equipment, and an example of our work is illustrated above.
Our illustrated catalogue will be forwarded, post free, upon request.*

HARRIS & SHELDON, LTD.

MANCHESTER:
38 Thomas Street.

STAFFORD STREET, BIRMINGHAM.
70 WOOD STREET, LONDON, E.C.2.

GLASGOW:
Springfield Court
Queen Street.

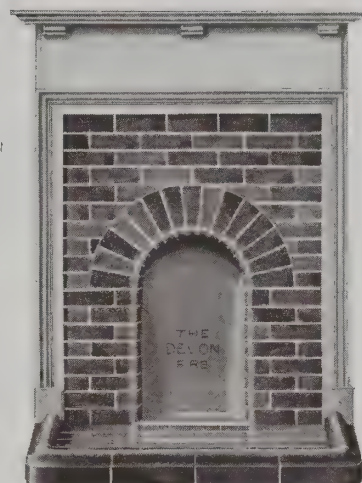
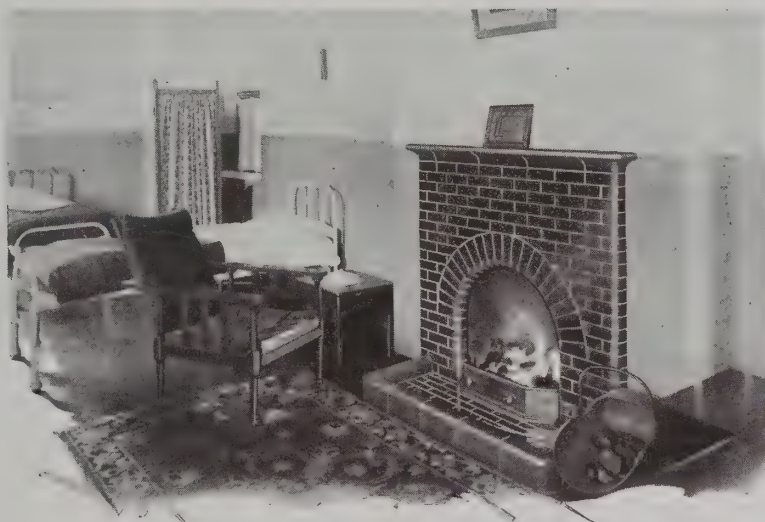
DUBLIN:
15 Wicklow Street.

First of all for Housing Schemes

You'll find nothing better than the "Devon" Fire, because even the cheapest model is immeasurably more artistic than other cheap fires. You can get a beautifully turned out "Devon" Fire for as low as £5.6.0 retail. H. M. Grant, of Birmingham, the well-known contractors, after fitting 262 "Devon" Fires, write:—

"The experience of the users is that they are very successful, economical, and are much appreciated on account of their labour-saving qualities, and are more efficient than the previous type of 'sunk' fire. We shall certainly consider their use in the development of future Estates."

... and for Hospitals



*This is the model used by
H. M. Grant & Co. Ltd.*

Because the "Devon" Fire was placed *first* in official tests in Government offices—tests which took into consideration economy, efficiency, and abatement of the smoke nuisance. The "Devon" was found to burn 25% less fuel than all the others.

That is why "Devon" Fires are being specified more and more frequently for Hospitals in all parts of the country.

... then for Private Houses

130 artistic designs! 350 colourings—a wealth of beautiful iridescent shades. What other fires offer you such a range of choice?

It is possible to have a pattern that is almost exclusive. "Devon" Fires have been designed *by* Architects *for* Architects.

Send for descriptive booklet, constructional diagrams, and sample tiles of any desired colour.

THE "DEVON" FIRE CANDY & CO. LTD.,

(Dept. 7) 87 Newman Street, London, W.1.
Works: Heathfield Station, Newton Abbot, Devon.



Lost Beauty of the Countryside.

Considerable interest has been aroused by the letter from Mr. E. Guy Dawber, president of the Royal Institute of British Architects, calling attention to the lost beauty of the countryside, which appeared in the "Times" recently.

The hon. secretary of the Town Planning Institute stated that the members of the Institute agreed generally with the suggestions put forward by Mr. Dawber. The Institute were particularly concerned at the spoliation of the countryside in the neighbourhood of the big cities, particularly round London. They wished to see London and the Home Counties treated as a unity and a definite policy laid down.

One thing that stood out with absolute distinctness was that we could no longer afford the immense and continuous waste involved in the haphazard use of land. We could not afford to do without an orderly, general programme of development.

Alluding to Mr. Dawber's suggestion that the Ministry of Health should call a conference to inquire into the whole matter, the hon. secretary suggested that it might be well, in the first instance, for institutions and societies particularly interested to prepare a joint statement of what they wished to be done. The matter ought to be dealt with on broad lines, and the reservation of land made with a view to its best use in the interests of the community as a whole.

Netley Abbey.

Preservation work at Netley Abbey has gone so far that all the precarious parts of the buildings are now secure.

The north, south, and east walls of the chancel have been completely consolidated and made waterproof, and the walls of the south transept nearly so. The west end of the church is now in hand. During the past year the visiting abbots' lodging, a detached building south-east of the church, has been preserved. The ruins were transferred to the guardianship of the Office of Works in August, 1922.

The Abbey, dedicated to the Virgin Mary and St. Edward the Confessor, was founded for Cistercian monks by Henry III in 1239. By far the greater portion of the buildings belongs to a date just after the foundation.

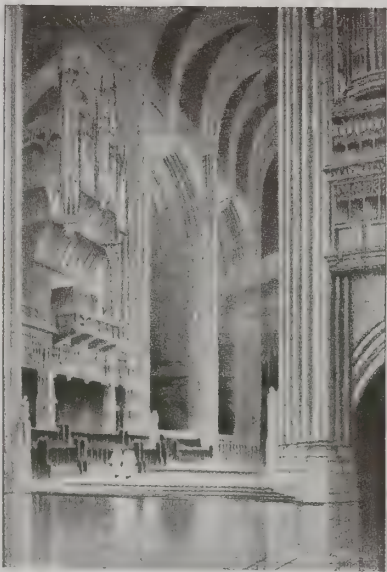
Kitchener Chapel in St. Paul's Cathedral.

The Kitchener Memorial Chapel in St. Paul's Cathedral, which was dedicated on December 10 last, is not only a memorial to the field-marshal, but to all the fallen in the Great War. Soon after the wreck of the "Hampshire" a design was suggested to the committee of the Kitchener Memorial Fund by the late Lord Plymouth and Mr. Detmar Blow, architect to Lord Kitchener, which introduced the main features of the scheme that has now been carried out—the altar with the superimposed *Pietà*, the recumbent figure of Lord Kitchener, and the two military saints, St. Michael and St. George.

Every effort has been taken to preserve in detail the work of Sir Christopher Wren; the structural work in the chapel, situated under the north-west tower, the restoration of the walls and ceiling, the strengthening of the floor, the lighting, heating, and repaving have all been carefully carried out without in any way impairing the original Wren design. At an early stage the committee of the Lord Kitchener National Memorial Fund took an opportunity of placing themselves in the hands of Sir Aston Webb, lately president of the Royal Academy, the late Sir Thomas Brock, R.A., and Sir George Frampton, R.A.; and such artistic success as can be claimed is largely due to the services of these artists, especially as regards their selection of Mr. Reid Dick as sculptor.

Architectural Education.

The Board of Architectural Education have appointed a special sub-committee to view and report upon the existing facilities for architectural education and instruction in building construction in institutions other than those exempted from the R.I.B.A. examinations. This special sub-committee is now considering the possibility of the development of present advantages and of the provision of assistance where none at present exists, and will be glad to receive suggestions or criticisms from those who are specially interested, together with any information as to existing arrangements, stating, if possible, the number of professional students of architecture in attendance at any institution named.



LIVERPOOL CATHEDRAL.
Architect: SIR G. G. SCOTT, R.A.

LINCOLN HOUSE,
60 KINGSWAY,
LONDON, W.C.2.

Telephone: HOLBORN 1257 (3 lines).

Telegrams: WARMTH, WESTCENT, LONDON.

ESTABLISHED 1816.

THE
DIFFERENT STYLES
OF
ARCHITECTURE

ARE TAKEN INTO CONSIDERATION WHEN THE HEATING SCHEME IS DESIGNED BY

G. N.
HADEN
& SONS, LTD.

Also at TROWBRIDGE
MANCHESTER
BIRMINGHAM
GLASGOW
DUBLIN
NEWCASTLE-ON-TYNE
BRISTOL
CARDIFF
BOURNEMOUTH
BRUSSELS

PLEASE NOTE ALTERATION IN TELEPHONE NUMBER.

HEATING,
VENTILATING,
&
ELECTRICAL
ENGINEERS.



THE DENTAL BOARD OF THE UNITED KINGDOM, HALLAM STREET.

Architect: EUSTACE C. FRERE, ESQ.

By Royal
HIS MAJESTY GEORGE IV
HIS MAJESTY WILLIAM IV
HER MAJESTY VICTORIA



Warrant to
HIS MAJESTY EDWARD VII
HIS MAJESTY GEORGE V

JACKSONS' ARCHITECTURAL DECORATIONS



RESTAURANT,
for PETER ROBINSON, LTD. NEW PREMISES, OXFORD CIRCUS.

G. JACKSON & SONS, Ltd.
49 RATHBONE PLACE, OXFORD STREET,
LONDON, W.1

Telegrams: "Actiniform, Westcent, London."

Telephone: Museum 3835, 283, 4667.

The Excavation of Beauchief Abbey.

During last summer the work of excavating Beauchief Abbey—a Premonstratensian house founded by Fitzranulph in 1183—was continued on the lines already traced out by boys from King Edward VII School, Sheffield, who, among other discoveries, found the great recessed doorway to the refectory, its adjoining lavatory, and the east end of the church.

The further excavations were confined to an area south of a line running east and west about 20 ft. south of the nave wall. This area contains nearly four-fifths of the cloisters, most of the cellarer's buildings, rather more than half of the south transept, one of the eastern chapels, and the whole of the chapter-house.

Much of the last-named apartment was buried at least 6 ft. below the ground level, so that considerable portions of its walls still remain, with the benching for the accommodation of the convent when in chapter attached to them. This building may be considered as consisting, on plan, of a square and a semi-octagon, its east end being apsidal. The whole was vaulted and two columns on the central axis supported the vaulting ribs, practically the whole of which have been recovered, including one of the great springing stones, which rested on the capitals of the columns and gathered the converging moulded ribs into a regular group. It seems that the ribs were covered with a thin white plaster and painted, the ground colour being a rich warm yellow, spotted at regular intervals with small rosettes in dark red. Here and there, notably near the bases of the arches, broad bands of red crossed the moulding of the ribs. One drum of the western column still retains sufficient of its decoration to enable the design to be recovered. Immediately outside the chapter-house doorway and in the eastern ambulatory, two stone coffins, each containing bones, were found.

Adjoining the chapter-house on the north are the remains of the south transept of the church and one of the eastern chapels. The transept is exactly the same width as the nave and chancel, its walls are of similar masonry, and its south-west angle is occupied by a newel stair of late date, formerly giving access to the dormitory, which passed over the chapter-house.

Among the small articles found are two of special interest: a brass token just over an inch in diameter and bearing the inscription "Ave Maria Graca" as a wide border, within which is

what appears to be a conventional fish with extended fins and tail; and two small organ pipes, one having its mouth still perfect. These latter apparently belonged to a pair of regals, or portable organs, of which mention is made in the inventory of abbey goods dated "2nd August, 28th year of Henry VIII." Every part of the abbey that is uncovered will be permanently preserved and protected, and the relics found will be arranged as a museum on the site.

Memorial Tapestries at Eton.

Designed by Mrs. Akers-Douglas.

The second of the "St. George" memorial tapestries for Eton College has now been completed and hung in Lower Chapel, next to the first one, which was placed in position last year. The tapestries, which have been designed by Mrs. Akers-Douglas, and which are being woven on the Morris looms at Merton Abbey, represent in a series of scenes the symbolical or legendary episodes of the life of St. George. The scenes depicted in the second tapestry are the slaying of the dragon, together with the arming of St. George for the combat, and his baptizing of the heathen. The series will contain four panels in all, each of which takes two years to weave.

Building in America.

Surplus of Construction.

According to data made public by the Federal Department of Labour, the building scarcity in the United States, which was one of the results of the war, has been wiped out.

At the close of 1924, which marked the third year of the building "boom," construction was about four-tenths of a year ahead of normal needs. The average of population index for the eleven years which ended in 1924 was 111, but the average of construction index for the same period was 115. The department's figures are complete only until the end of 1924, but it might be added that the building "boom" has in 1925 reached a considerably higher level than in any previous year.

Financial institutions, after helping to finance the erection of numbers of buildings without regard to whether the space they were supplying was needed or not, have now taken alarm and have largely withdrawn from the market. The situation is described by experts as the worst in twenty-two years.



THE STUDIOS

Farmers & Brindley, Ltd.
Modellers, Sculptors, and Carvers
63 Westminster Bridge Road
London

ARCHITECTS *and* STANDARDIZATION

Architects have rightly opposed the standardization of design in houses, but are coming to the view that Standardized products used in construction diminish costs and increase reliability.

(Reg. Trade Mark,
422219-20-21.)

C.M.A.

Cables

are rigidly standardized, are the HIGHEST QUALITY produced in the world, and are cheaper than any Cable of equal quality owing to quantity production to these standards.

You can tell them by the trade mark **C.M.A.** and the design on the label.



Copy-
right
L. B. Atkinson,
Exclusive Licensees,
Members of the C.M.A.

Members of the Cable Makers' Association

The Anchor Cable Co. Ltd.
British Insulated Cables Ltd.
Callender's Cable and Construc-
tion Co. Ltd.
The Craigpark Electric Cable Co.
Ltd.
The Enfield Cable Works Ltd.
W. T. Glover & Co. Ltd.

The Greengate and Irwell Rubber
Co. Ltd.
W. T. Henley's Telegraph Works
Co. Ltd.
The India Rubber, Gutta-Percha,
and Telegraph Works Co. Ltd.
Johnson & Phillips, Ltd.
Liverpool Electric Cable Co.
Ltd

The London Electric Wire Co. &
Smiths Ltd.
The Macintosh Cable Co. Ltd.
Pirelli-General Cable Works Ltd.
St. Helens Cable and Rubber Co. Ltd.
Siemens Brothers & Co. Ltd.
Standard Telephones & Cables Ltd.
(formerly Western Electric Co. Ltd.)
Union Cable Co. Ltd.

London Town-Planning Schemes.

A town-planning scheme for a South-east London area about 7,150 acres in extent, has been considered by the London County Council, on a report by the Town-Planning Committee. The area is bounded by Shooter's Hill Road, the Bellingham estate, and Bromley Road, and is stated to contain the largest and most compact portion of the undeveloped land in the administrative County of London. The subject was before the Council last year, and a draft preliminary statement and map have now been submitted for approval.

A recommendation has also been made for the preparation of a town-planning scheme relating to an area in the boroughs of Hampstead and St. Pancras, which involves about 810 acres.

The widening of Bishopsgate is a subject which has come before the County Council. The Improvements Committee report that the proposal provides for the removal of a "bottle neck," which is very detrimental to the free flow of traffic, by giving the widened thoroughfare a minimum width of 60 ft., with a carriage-way of 40 ft. The City Corporation asks that the County Council will co-operate in the scheme by contributing one-half of the net cost as in the case of previous improvements carried out in Bishopsgate. The Council is accordingly recommended to approve of a contribution of £70,556.

The Courtauld Collection at the Tate Gallery.

A selection of modern foreign paintings purchased by the Courtauld Trustees are being exhibited in the Tate Gallery. More than two years ago, Mr. Samuel Courtauld's gift for the purchase of modern foreign paintings became available, and the bulk of the fund has now been spent. The pictures will be on view for a few months in Gallery X, before being merged in the general modern foreign collection in the new galleries which will be opened next summer. The Courtauld collection comprises some of the finest works of French and other artists in recent years, including those of Manet, Renoirs, Degas, and Van Gogh.

TRADE AND CRAFT.

Birmingham Hall of Memory.

The general contractors were John Barnsley & Sons; John Bowen & Sons (lay-out and Colonnade); Fenning & Co., Ltd. (marble shrine and seats); Albert Toft (bronze figures); W. J. Bloye (interior bas relief carving); R. J. Stubington (stained glass); Bromsgrove Guild (bronze doors); Birmingham Guild (casket); Henry Hope & Sons, Ltd. (heating); Walker Bros. (electric lighting); F. & C. Osler, Ltd. (fittings); Howitt & Co., Ltd. (lay-out of lawns surrounding the hall).

Instructions were given by the architect that the white Portland stone of which this building is constructed should be set and pointed in "Atlas White" Portland cement mortar, and the beauty of the work has been enhanced by the addition of white Portland cement for pointing, setting, and backing. "Atlas White" Portland cement is, of course, one of the products of the Adamite Co., Ltd.

Abbot Brow, Alderley Edge.

The general contractors for Abbot Brow, Alderley Edge, which was illustrated in the December issue of THE ARCHITECTURAL REVIEW, were Isaac Massey and Sons.

Heavy Electric Cooking Apparatus.

We have received from the Carron Company a copy of their latest catalogue illustrating heavy electric cooking apparatus. In it are shown kitchens fully equipped with electric ranges, boiling-tables, baking ovens, grillers, tea and coffee urns, and so forth. This catalogue should be of great help to anyone who is desirous of installing electric apparatus in the kitchen of a large establishment.



Marble work
of Quality

HALL OF MEMORY

Birmingham.

Messrs. Cooke & Twist, Architects.



HIS is the heart of Birmingham.

... No city that I have seen has a more beautiful shrine at its heart, standing in the midst of its labours, at the busy street corner, open all day to those who ache to keep a second's appointment with an old happiness; at night showing a beacon to the stars which seems to say: 'We do not forget you!'

"Against that common work-a-day scene, so typical of the place they left—those Warwicks, those Worcesters—the untroubled white shrine lifts itself in splendid symbolism. . . .

"This temple shines with spiritual splendour."

H. V. MORTON.

December 31st, 1925.

The Daily Express.

WE are glad to have assisted in the production of this very noble memorial. The fluted and carved Sienna marble sarcophagus on its veined Piastraccia stepped base, the carved Napoleon marble seats and moulded plinths, were all entrusted to us and executed as illustrated.

FENNING

AND COMPANY, LTD.,

Marble and Granite Specialists,
PALACE WHARF, RAINVILLE ROAD,
HAMMERSMITH - LONDON - W.6.



SUITABILITY

THE outstanding characteristic of Vitrolite is the perfection with which it combines artistic effect with strict utility. The large, broad, snow-white panels which never discolour, and which reduce the number of joints to a minimum, are gratifying to the eye and easily kept spotlessly clean and bright. Indeed, it would be difficult to conceive any material more suitable for the walls of Bathrooms, large or small, whether in private houses, hotels, or public buildings. Vitrolite is supplied in White, Black, Jade, and Ivory.

VITROLITE CONSTRUCTION CO. (EUROPE) LIMITED
 1. VICTORIA STREET, WESTMINSTER, LONDON. S.W.1.

The Courtrai-Du Nord Tile Co., Ltd., v. James Dennis, Ltd.

In the Chancery Division of the High Court of Justice on 15 December, 1925, Mr. Justice Astbury had before him a motion by Courtrai-Du Nord Tile Co. Ltd., for an injunction restraining James Dennis, Ltd., from using the words "Courtrai-Du Nord" as descriptive of or in connection with any tiles manufactured by them or any tiles (not being supplied by Courtrai-Du Nord Tile Co., Ltd.) sold or offered or advertised for sale by them without clearly distinguishing such tiles from the tiles sold by Courtrai-Du Nord Tile Co., Ltd., and generally from passing off or enabling others to pass off any tiles not sold by Courtrai-Du Nord Tile Co., Ltd., as or for tiles sold by Courtrai-Du Nord Tile Co., Ltd.

Mr. W. H. Hunt, for the plaintiffs, said it had been agreed to treat the motion as the trial of the action, and his lordship made an order for a perpetual injunction against the defendants, and costs accordingly.

The Popularity of Electric Lifts.

It was not so very long ago that architectural provision for a lift installation was the exception rather than the rule. Nowadays, however, thanks chiefly to the economy and reliability to which they have been brought, lifts, either for passengers or goods, are considered as essential as sanitation and heating. Judging from a list of orders received during two weeks by Messrs. Smith, Major and Stevens, Ltd., electrically-operated lifts are far and away the most popular not only in this country but in different parts of the world. In fact, apart from hand-operated service lifts, every lift in the lengthy list depends for its operation on electrical power. Four electric passenger lifts are destined for the new Fire Station Buildings at Hong-Kong; there is an electric goods lift for the works of Messrs. Kodak, Ltd., at Wealdstone, an electric platform hoist for service at Messrs. Millington & Sons, the paper manufacturers; two well-known hospitals are included for passenger and bed lifts, refectory, and double hand-power service lifts; a club building, bank premises, works and office buildings are also represented.

Reduction in the Price of a Cement.

We are advised of a considerable reduction in the price of the rapid-hardening aluminous cement, Ciment Fondu. At and from January 1, 1926, the price will be £4 15s. per ton f.o.r., instead of £6 15s. per ton as previously. The Lafarge Aluminous Cement Co., Ltd., recently purchased a large amount of land at West Thurrock, in Essex, and erected new works for the British manufacture of their Ciment Fondu. These works are equipped with the most modern British plant and the price reduction announced is a direct outcome of the high efficiency of the new machinery. Until the first day of 1926 every ton of Ciment Fondu had to be imported, and the elimination of the heavy freightage charges now that the British works are in full operation has had a material effect on the selling cost of this cement. The new Fondu Works are near London, and arrangements have been made to ensure prompt delivery of all orders. Those who desire further particulars regarding Ciment Fondu should communicate with the Lafarge Aluminous Cement Co., Ltd., Lincoln House, 296-302 High Holborn, London, W.C.1.

A New Cement.

The new cement now being put on the market under the name of "Gough's Three Star A.P.C.," is, we understand, being used by several county councils, county boroughs, corporations, rural district councils, contractors, concrete manufacturers, etc., and that only just recently the surveyor of the Portsmouth Borough Council publicly stated that it was a very satisfactory material.

An important advantage claimed for the new cement is that there is no expansion, and the manufacturers are prepared to guarantee in writing that their cement is 50 per cent. better than the old British standard specification, and 25 per cent. better than the new.

An Announcement.

Messrs. J. S. Gibson and W. S. A. Gordon have taken into partnership Mr. James M. Wilson, A.R.I.B.A., formerly Director of Public Works, Baghdad, and the new firm will carry on their practice at 5 Old Bond Street, W.1.

COUNTRY HOUSE LIGHTING & HEATING



We have over 21 years' experience in the design of complete installations for Electric Lighting, Heating, and Power purposes. Our installations have been remarkably successful in giving complete satisfaction to our numerous clients.

We stake our reputation on our work continuing to give satisfaction after completion, and make it our business to see that it does so.

We invite your inquiries, and will be pleased to furnish estimates for the erection of plants in any part of the country.

H.J.CASH & CO. LTD.
CAXTON HOUSE, WESTMINSTER S.W.1.
TELEPHONE VICTORIA, 4490 AND 4491.

SEWAGE PURIFICATION



The illustration shows a Sewage Scheme for a County Home in Ireland, and comprises our Semi-Septic Tank, Aerobic Filters with our Patent "Ideal" Revolving Sewage Distributors, a machine specially designed for these relatively small schemes, positive in action, mechanically operated, practically foolproof, easily understood and attended to by any unskilled labourer.

We guarantee a satisfactory effluent to all schemes. Our installations are at work in every County in the Country, at Hospitals, Sanatoria, Infirmarys, Schools, Factories, Mansion Houses, Country Houses, and Cottages, as well as Housing Schemes.

We give the same careful attention to a Cottage Scheme as to a scheme for a Village.

We do not employ commercial travellers, but can arrange for one of our Principals or Engineers to call by appointment.

Write for booklet No. 19.

TUKE and BELL Ltd.,
27 LINCOLN'S INN FIELDS, W.C.2
LONDON

Phone: Holborn 193, for appointment.

THE ARCHITECTURAL REVIEW

A Magazine of Architecture & Decoration

EDITED BY WILLIAM G. NEWTON, M.C., M.A. OXON., F.R.I.B.A.

CONTENTS

VOL. LIX

MARCH 1926

NO. 352

	PAGE		PAGE
THE MAJESTY OF THE CHURCH. BY MAX JUDGE	81	RECENT BOOKS:	
THE REPORT OF THE FIRST INTERNATIONAL CONGRESS ON ARCHITECTURAL EDUCATION. BY MAURICE WEBB	83	THE COLLEGES OF OXFORD. BY DR. PERCY SCOTT WORTHINGTON ..	119
JOHN VANBRUGH. BY CHRISTOPHER HUSSEY	90	THE EARLY HISTORY OF PICCADILLY. BY E. BERESFORD CHANCELLOR ..	119
THE DISTRICT BANK, CORNHILL. DESIGNED BY FRANCIS JONES AND H. A. DALRYMPLE	92	BRANGWYN AND URUSHIBARA. BY GEORG BRÖCHNER	120
DOMESTIC IRONWORK. III—DOOR FURNITURE. BY NATHANIEL LLOYD, O.B.E., F.S.A.	97	A RECORD OF TEN YEARS' THEATRICAL ENTERPRISE IN EUROPE. BY H. J. B.	120
EAST CLIFF, GLOUCESTERSHIRE. DESIGNED BY ERIC C. FRANCIS	102	MASTERPIECES OF SPANISH ARCHITECTURE. BY L. S. ELTON	120
LORDSHIP'S CLOSE, STAPLEFORD, CAMBRIDGESHIRE. DESIGNED BY W. J. KIEFFER AND H. S. FLEMING	106	A DIARY OF THE MONTH	xliv
A VENETIAN PALACE OF THE FIFTEENTH CENTURY. BY THE CONTESSINA LISA SCOPOLI	108	CORRESPONDENCE	lviii
MODERN DETAILS: THE NEW ALTAR CROSS, ST. THOMAS, NEW GROOMBRIDGE, SUSSEX. FROM A DESIGN BY H. S. GOODHART-RENDEL	112	THE GARDEN CITIES AND TOWN PLANNING ASSOCIATION SPRING TOUR	lviii
SELECTED EXAMPLES OF ARCHITECTURE:		FORTHCOMING EXHIBITIONS	lviii
THE ARCHWAY TO NEW SQUARE, FROM CAREY STREET, LONDON. MEASURED AND DRAWN BY CHRISTOPHER J. WOODBRIDGE	114	THE ARCHITECT AND HIS WORK	lviii
TALLIS'S LONDON STREET VIEWS: XXVI.—HOLBORN (<i>concluded</i>). BY E. BERESFORD CHANCELLOR	117	TRADE AND CRAFT	lx
EXHIBITIONS. BY RAYMOND MCINTYRE ..	118	PLATE ILLUSTRATIONS.	
		THE MAJESTY OF THE CHURCH. FROM THE ETCHING BY WILLIAM WALCOT, R.E.	Plate I
		THE DISTRICT BANK, CORNHILL. THE FRONT TO CORNHILL. FRANCIS JONES AND H. A. DALRYMPLE, ARCHITECTS	Plate II
		DOMESTIC IRONWORK: DANISH IRONWORK REMOUNTED ON A LATER DOOR ..	Plate III
		EAST CLIFF, GLOUCESTERSHIRE: THE GARDEN ENTRANCE TO THE DINING-ROOM. ERIC C. FRANCIS, ARCHITECT	Plate IV
		LORDSHIP'S CLOSE, STAPLEFORD, CAMBRIDGESHIRE: A DETAIL OF THE GARDEN SIDE. W. J. KIEFFER AND H. S. FLEMING, ARCHITECTS	Plate V

Articles, photographs, or drawings sent with a view to publication will be carefully considered, but the Proprietors will not undertake responsibility for loss or damage. All photographs intended for reproduction should, preferably, be printed on albumenized silver paper.

All articles and illustrations should bear the name and address of the sender, and postage should be sent to cover their return.

The Editor disclaims responsibility for statements made or opinions expressed in any article to which the author's name is attached, the responsibility for such statements or opinions resting with the author.

All communications on Editorial matters should be addressed to the Editor, THE ARCHITECTURAL REVIEW, 9 Queen Anne's Gate, Westminster, S.W.1.

PREPAID SUBSCRIPTION RATES.

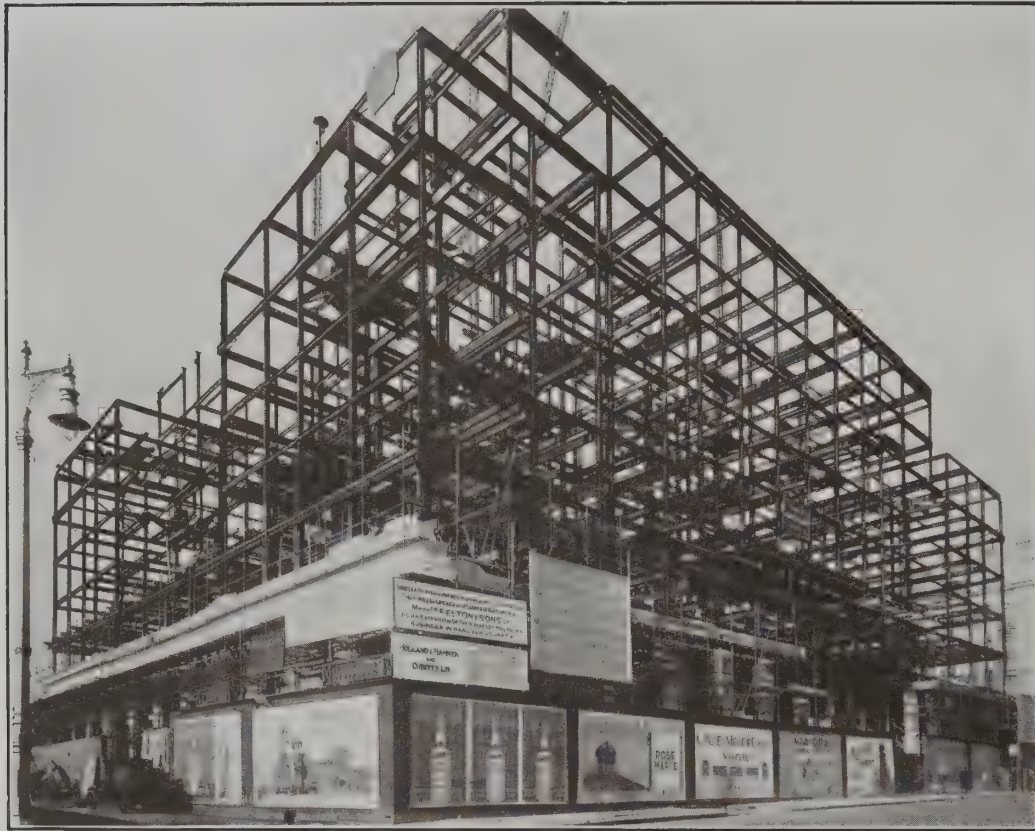
UNITED KINGDOM, £1 5 0 per annum, post free. U.S.A., \$8.00 per annum, post free. ELSEWHERE ABROAD, £1 5 0 per annum, post free. Cheques and Postal Orders should be made payable to THE ARCHITECTURAL PRESS, LTD., and crossed Westminster Bank, Caxton House Branch, and addressed to The Publisher, 9 Queen Anne's Gate, S.W.1.

THE ARCHITECTURAL PRESS, LTD.,
9 QUEEN ANNE'S GATE, WESTMINSTER, S.W. 1

TELEPHONE: 6936 VICTORIA (2 LINES).

TELEGRAMS: "BUILDABLE, PARL, LONDON."

STRUCTURAL STEEL.



DEVONSHIRE HOUSE, PICCADILLY, W.

Architects :

Carrère & Hastings with C. H. Reilly.

Contractors :

Messrs. Holland & Hannen & Cubitts, Ltd.

REDPATH, BROWN & CO., LTD.,

CONSTRUCTIONAL ENGINEERS,

3 Laurence Pountney Hill, E.C.4.

WORKS AND STOCKYARDS

LONDON
Riverside Works,
East Greenwich, S.E.

MANCHESTER
Trafford Park.

EDINBURGH
St. Andrew
Steel Works.

GLASGOW
Westburn, Newton.
Office: 19 Waterloo St.

BIRMINGHAM
Office:
47 Temple Row.

NEWCASTLE-ON-TYNE
Office:
Milburn House.

Registered Office:—2 St. Andrew Square, Edinburgh.



Plate I.

THE MAJESTY OF THE CHURCH.

From the etching by William Walcott, R.E.

March 1936.

The Majesty of the Church.

By Max Judge.

THE Basilica of San Pietro in Vaticano, or, in our English familiarity, St. Peter's at Rome, is a study in scale, a problem in magnitudes. Every visitor is perplexed by more than a suspicion of disillusion, not due simply to expectations unrealized, but to what would appear to be a definite frustration of them.

In an unpublished diary of the year 1820, in the possession of Messrs. Batsford, Ambrose Poynter, father of the late Sir Edward Poynter, gives an architect's testimony to the illusiveness of St. Peter's real grandeur. "The observation is perfectly true," he records, "that it appears much smaller than it really is. The usual manner of accounting for it, that it is all in harmony, and, therefore, no part can appear colossal in proportion to another, is not founded, because the front, in which all harmony, beauty, and proportion are set at defiance, gives as little idea of its real size as the interior. The fact appears to be, that the eye being totally unaccustomed to such gigantic proportions, is unable to estimate them properly. I have observed precisely the same effect in other places, particularly the baths of Diocletian. The colonnade in front of St. Peter's produces as little effect in proportion to its magnitude as the rest."

There is, in fact, a point in the colossal beyond which our judgment and our imagination, our sense of scale, become confused; and it is not, indeed, through any perfection of harmony, but because we are not in a position to appreciate that harmony fully, that the true scale of composition, the real immensity that the ground-plan, in its conflict between Greek and Latin cross, *does* convey on paper, remain unrealized.

It follows that St. Peter's is no easy building to understand, and the significance of its architecture is quite lost to any superficial view. It is a building to be fathomed with an architect's, an artist's instinct, and a cursory acquaintance with architecture will be of little avail. The eminent American architectural critic, Russell Sturgis, has well said: "St. Peter's cannot be judged in a morning nor qualified in a paragraph. There is in it the work of the masters of the Risorgimento in its very highest flight, and there is, *more visible*, the work of the artists of the Decadenza—of the better and the worse men, of the greater and the more ignoble epochs. A building so vast and of such prodigious variety can only be judged as a landscape can be judged; its details taking shape only after hours of patient looking, and that with a practised eye."

The complexity of St. Peter's is a corollary of its protracted building. Unlike our own St. Paul's, of which not the least notable fact is its commencement and completion by one architect, St. Peter's took in all a century and a-half to construct, and that period covered significant but disconcerting developments and tendencies in all the arts. The completed structure is the outcome of many architectural vicissitudes, of conflicting aims and interests, and the greatness of Michelangelo's achievement can be summed up in the autocratic spirit in which he over-ruled innovators and reverted to, and all but consummated, the original conception of Bramante. "The dome of the Pantheon on the top of the Basilica of Constantine"; that is the essence of Bramante's inspiration, and the Michelangeloesque in

St. Peter's that lies beneath all its theatricality, that remains in the end unaffected by the restlessness and the tension of the *Baroque*, really presents itself as the unsophisticated simplicity of Bramante in its original setting-out, come to full maturity and fruitfulness. In the beautiful simplicity of that early plan, with but a minimum of inevitable reinforcement by a kindred genius, are found the roots of Michelangelo's culminating expression of a great architectural unity—the unsurpassed dome.

Michelangelo's dome is a dome *par excellence*, a dome of intrinsic architectural nature. When all is said and done, St. Paul's is largely a carpenter's dome, but St. Peter's is from beginning to end an architect's structure of solid masonry within and without; not merely a triumph of construction like Brunelleschi's in the Duomo at Florence, the simple brickwork of which is still awaiting its adornment, but a *tour de force* embodying all the richness and the fullness of a complete architectural conception. The uniqueness of Michelangelo is thus emphasized by Quatremère de Quincy, a writer not so well known as he deserves to be:

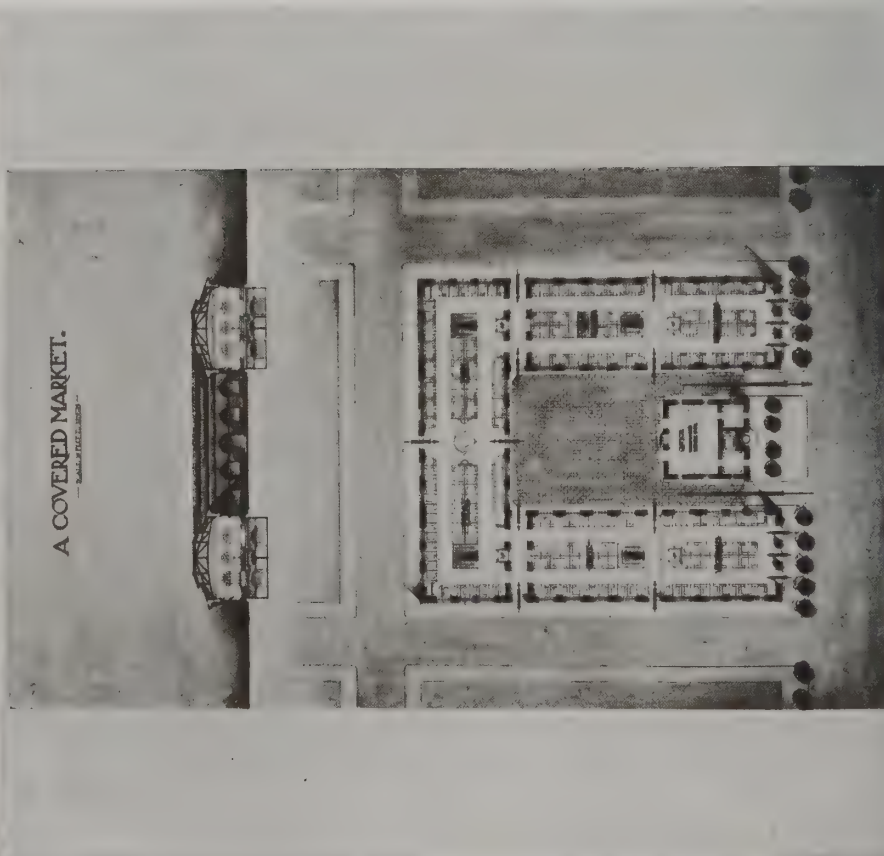
"If all that which had been done and thought, or projected before him in this field, can only dispute with him the prize of invention and originality and can only serve to mark the height of his genius, it seems to us that the numerous cupolas erected all over Europe before him and after him can only be considered as so many stepping-stones calculated to make his superiority better felt and measured."

The essence of Michelangelo's St. Peter's is its insistence on the Greek cross; and what makes the final edifice so complex is the reversion to the Latin cross after his death, when he had all but realized his hopes of placing the fabric beyond the reach of material alterations at the hands of subsequent innovators. Maderno's addition of a nave of three arcades was, therefore, a drastic violation of the master's work, bringing in entirely new relations, and it is this disregard of an original unity in composition which has perhaps most bearing on the vexed questions of scale to which St. Peter's constantly gives rise.

This commentary on so vast a subject is inspired, not by the architecture itself, but by a modern artist's interpretation. Mr. Walcot's plate is no "qualification in a paragraph," but a qualification it is, and that of one whose practised eye gives him an extraordinary capacity to interpret architectural forms. In him we have not only an artist, but an architect who chooses to find the medium for his genius in interpreting the great architectural creations of all ages, and his work has thus a two-fold value. It is a direct penetration to the inner beauty of the architecture, so that the difficulties in which a study of the actual building is involved are immediately obviated. Here, for once, we have the real greatness of St. Peter's made manifest, and we are persuaded that the realization of so great a conception as St. Peter's were in vain without the transposition into another key that art alone can effect. In Mr. Walcot's delineation we find the reality and conviction that we fail to find in the building itself. All extraneous influences have become sterilized in the filter of art, and we are brought into intimate contact with the actual creative spirit of Bramante, of Michelangelo.

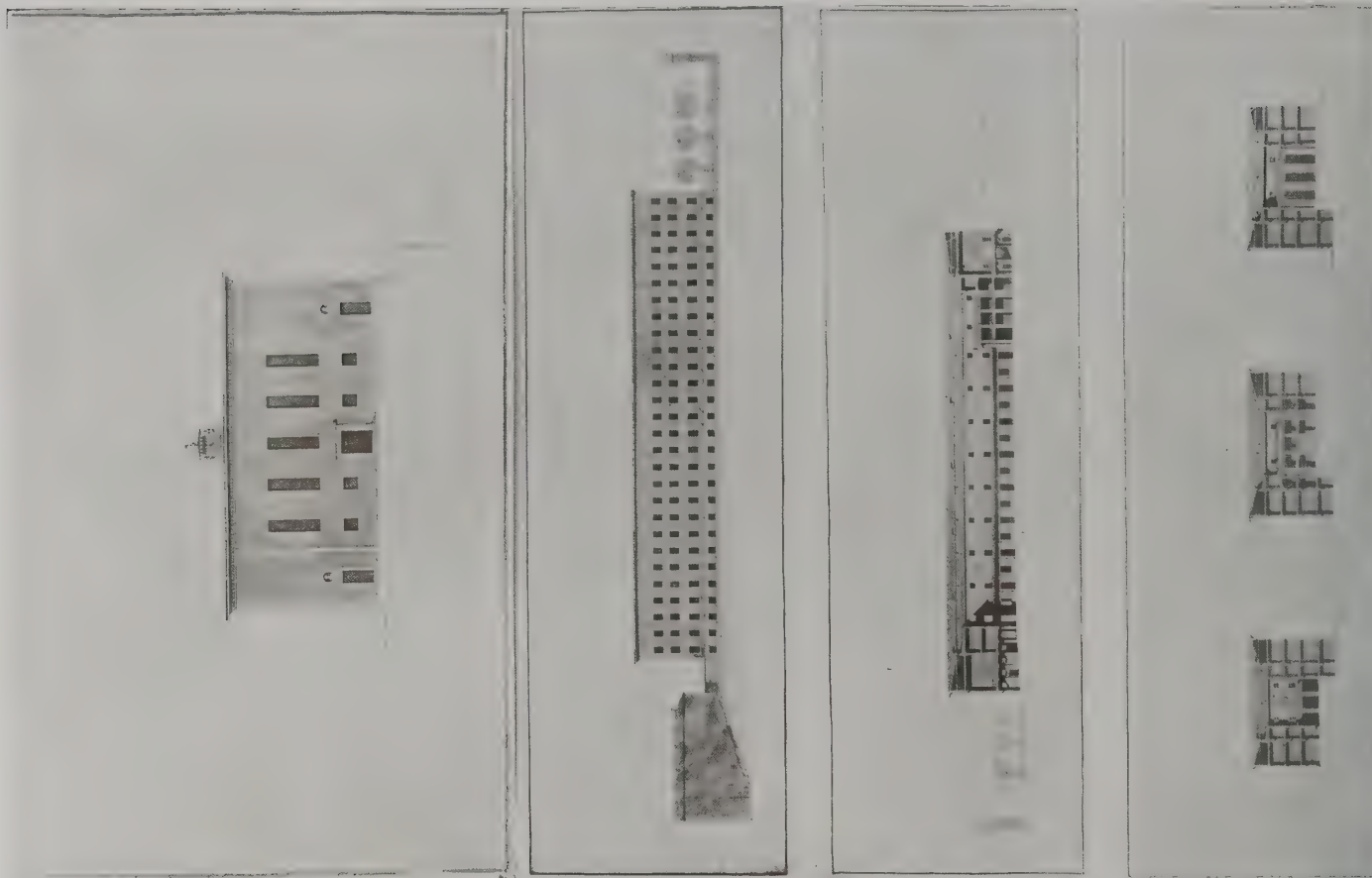


A COVERED MARKET.



A COVERED MARKET.

LIVERPOOL UNIVERSITY, FOURTH YEAR, 1920.
Design for Covered Market.



THE ROYAL ACADEMY OF ARTS, STOCKHOLM, SWEDEN,
SIXTH YEAR, 1923-4. ARTISANS' INSTITUTE, STOCKHOLM.

The Report of The First International Congress on Architectural Education.

Held under the auspices of The Royal Institute of British Architects.
July 28th—August 2nd, 1924.

By Maurice Webb.



THE ROYAL ACADEMY SCHOOL OF ARCHITECTURE,
COPENHAGEN, DENMARK.

Lion's Head wash drawing from a plaster cast.

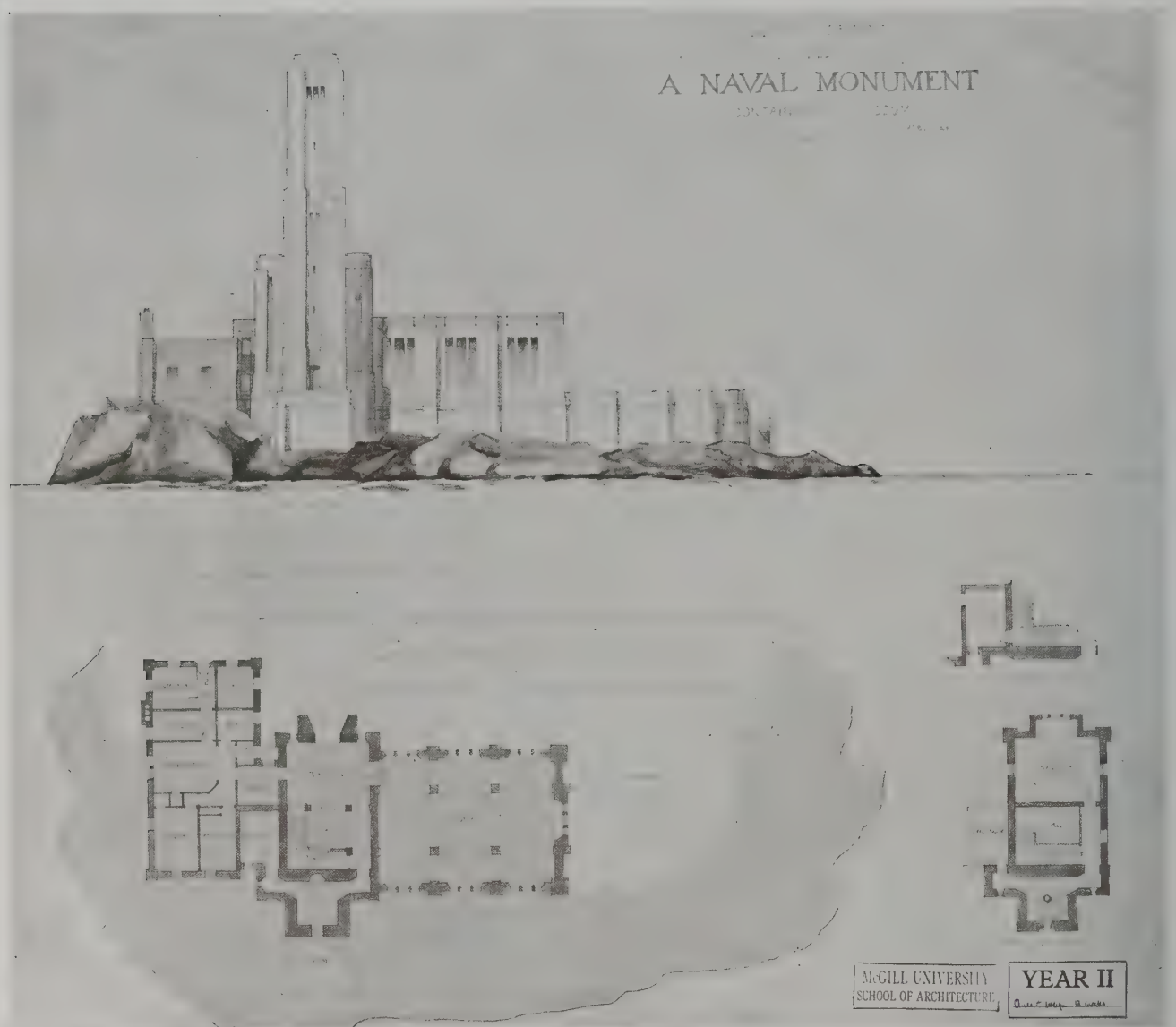
FROM time to time the R.I.B.A. performs the valuable service of calling together International Conferences to discuss questions of importance to the profession and the public, and issues reports of the doings of these conferences. The report on the Town-Planning Conference will be remembered by your readers, and it has now become a standard work on the subject. Once again the Council of the R.I.B.A. are to be congratulated on the very careful and full report upon this the first of such International Conferences on Architectural Education, and also for acting upon the suggestion made by Professor Pite just after the war, that such a conference should be called together.

The volume now issued contains verbatim reports of the lectures, on the past, present, and future, many communicated papers, a large number of illustrations of contemporary students' work from all over the world, reports of the visits to buildings and places of interest, lists of the committees and members, together with a most admirable and impartial summary by Professor Lionel Budden of the views expressed by the various delegates, and useful comparative time-tables of twenty-nine schools by Mr. Martin S. Briggs. Indeed, I can find only one serious omission in the whole volume. There is no reference to the work of Mr. Rudolph Dircks who spent many months in arranging and editing the mass of material at his disposal.

To all who take an interest or an active part in this important work of education the report will prove invaluable, and in some of its aspects surprising. Few, perhaps, realized before that the modern system of training Japanese architects was introduced into that country by an Englishman, and that now this Eastern nation of natural artists, ever looking westward, are concentrating in their schools, not on teaching design, but on problems of the "scientific structure" of their buildings, and even extending the scope of their teaching to the "education and moral uplifting of their contractors and workmen."

In Spain, Professor Otaño of Madrid goes even farther than Japan in one of the most stimulating articles in the report by declaring that "The problem of Architectural Education is not solely that of forming an architect; it is finding and forming an organization, educating the architect, and directing and bringing about the selection, the formation, and the education of all those persons who have to be under his direction."

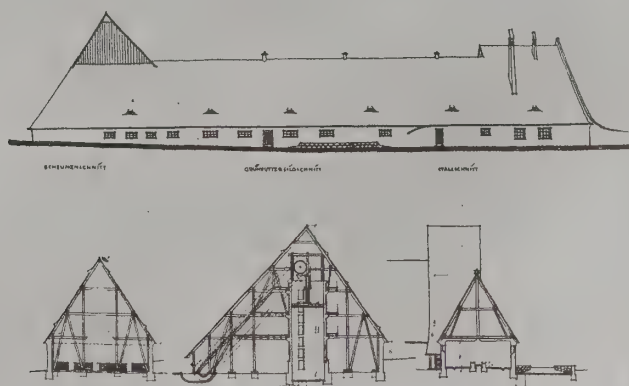
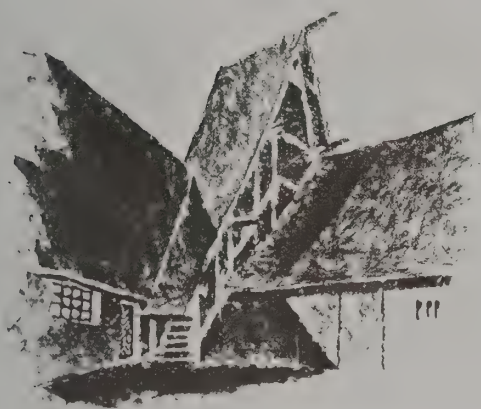
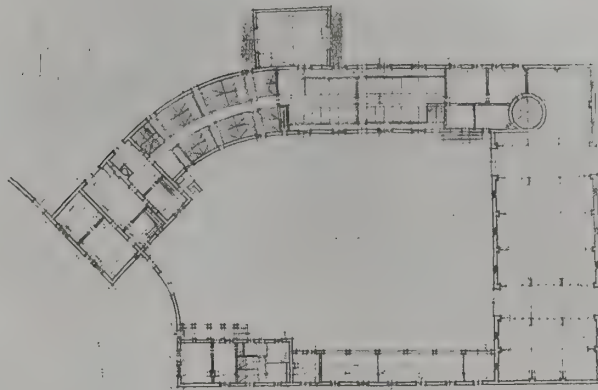
Several trade union leaders have, in recent months, suggested to me that we architects ought to explain to the men the purpose and meaning of the buildings they are engaged upon, and arouse their interest more than we do. Many of the large contractors are sending their sons to English Schools of Architecture, so that the process so naïvely described as "moral uplifting" by the Institute of



McGILL UNIVERSITY, MONTREAL, SECOND YEAR, 1923-4.
Design for a Naval Monument on a Rocky Island, to be executed in granite.



THE ARCHITECTURAL ASSOCIATION, LONDON, FIRST YEAR, 1922.
Design for a Garden Pavilion.



THE ACADEMY OF FINE ARTS, VIENNA, SECOND CLASS, 1924-6.

A Farmhouse in Franconia.

Japanese Architects appears to have its counterpart in the West.

Throughout this book the reader is constantly struck by the convergence of opinion towards a school training, and the divergence of opinion as to what should be taught, but in all a common end is aimed at.

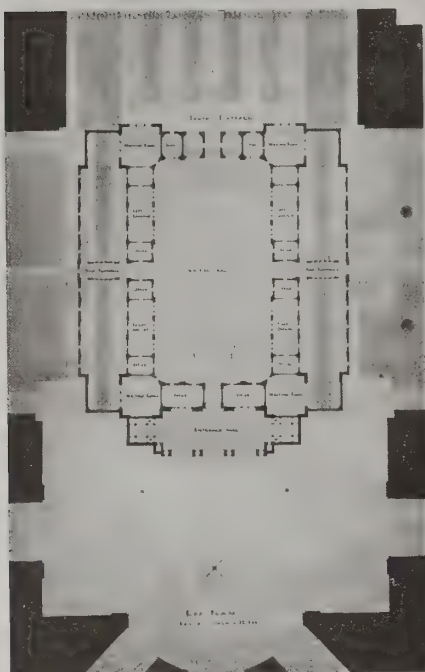
In France there is, through the atelier system, an almost complete fusion between pupilage and school. In England both exist side by side; but pupilage pure and simple, unaided by school training, is slowly dying an inevitable and unregretted death. In Sweden the mornings are spent in the school and the afternoons in architects' offices. In America, where there are over fifty schools of architecture, the normal qualification of an architect is by means of a university degree, and as Professor Budden suggests it may only be a question of time before this qualification is made compulsory. In Austria and Hungary this has actually happened, and the title of architect is protected, but only for those who obtain university degrees or equivalent diplomas. Professor Wilkinson tells us that in Australia "as the schools have developed pupilage has tended to die out." Of Canada, Professor Traquair says that the "apprenticeship system never seems to have worked very well," and that "by 1913 Canada had full provision in her Universities for the training of architects." Professor McConnell points out that Toronto possesses the first and oldest School

of Architecture in the British Empire; an honour which disposes of a controversy between Liverpool and the A.A. Again, Italy and Norway pin their faith to the organized training of architects in schools or universities. Everywhere the school system is superseding pupilage, but is connected in some form or other with practical office experience, or as Professor Lethaby happily puts it in his paper: "Supplemented by direct contact with hard material and real problems."

On this side of the question our teachers can gain much useful information from this report. The bearing of a school training upon the likelihood or otherwise of obtaining a measure of legal protection for architects in this country should also not be lost sight of by the committee now drafting a Registration Bill. Much in this report will be of interest to them, for I think it may be taken as an axiom that no government will grant any useful measure of registration unless or until it is satisfied that the profession's house of education is in order.

While this report shows a remarkable unanimity on the broad administrative lines of school training, it is otherwise when the method of attack is dealt with. I cannot do better than quote Professor Budden on this aspect of the Conference's work:

"Traditional and logical factors were alternatively stressed as the more important in architectural training. Architecture



ROBERT GORDON'S COLLEGES, ABERDEEN, SIXTH YEAR, 1923-4.
Design for remodelling Railway Station, Aberdeen.



ROYAL WEST OF ENGLAND ACADEMY, BRISTOL, SECOND YEAR, 1924.
Composition of Roman Detail.



THE TECHNICAL COLLEGE, DELFT, HOLLAND,
FIFTH YEAR, 1918.

Design for a Main Entrance of a Congress Building.

was defined as an art of construction, and the study of design was identified with the study of construction. On another hypothesis, construction was relegated to the position of the servant of architecture, to be regarded as its means and not its end. And, again, architecture was conceived as the resultant product of the building crafts, and the true practice of it was held to be approachable only through training in the crafts."

America bases her courses on the traditions of a past, not wholly her own, but she endeavours to teach her students to modify traditional work, and methods, in strict accordance with the structural and material needs of the present day. In France the cold logic of facts is the basis of her traditional and unbroken method of teaching, from the foundation of Colbert's Académie in 1671 until to-day. Monsieur Defrasse stressed this in his paper in the following words: "Our first care must be to face the realities of the present day, they must dominate over the personality of the students, but they must be their guide whatever may be their tendencies, no matter if these lean towards the past or are directed rather towards the problems of the future—a professor cannot greatly err if he bases his advice on the severe criticism of all ideas which are not based on unanswerable logic."

Holland in contrast to this view, as Professor C. J. Blaauw



HARVARD UNIVERSITY, CAMBRIDGE, U.S.A.,
THIRD YEAR, 1924.

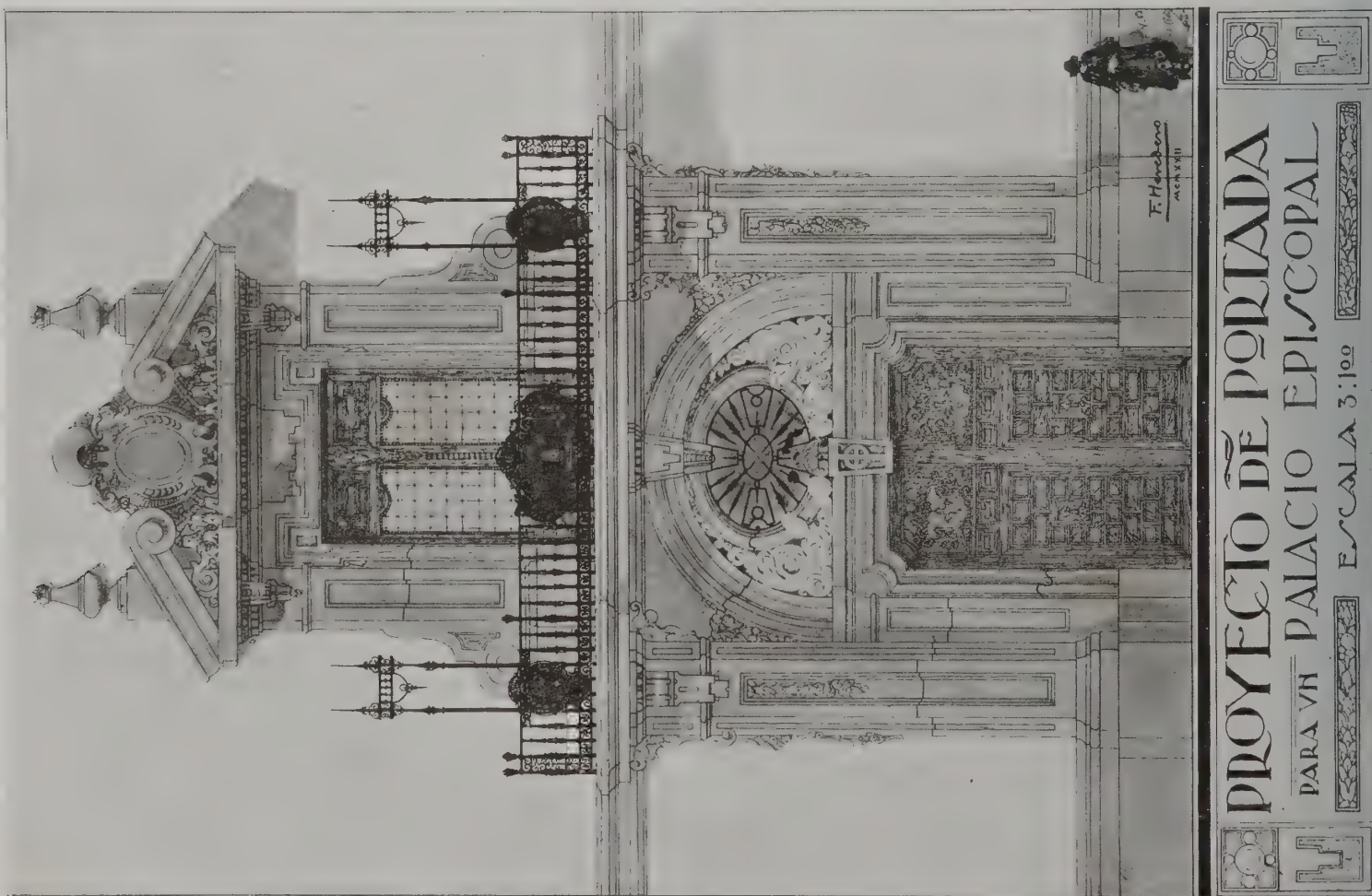
Design for an Office Building.

explains, "Aims primarily at consciousness, deliberation in bringing architectural form into pure harmony with the construction," and again, "Purity of construction, with pure form, is the foundation and ideal of the architecture Holland is endeavouring to teach to-day."

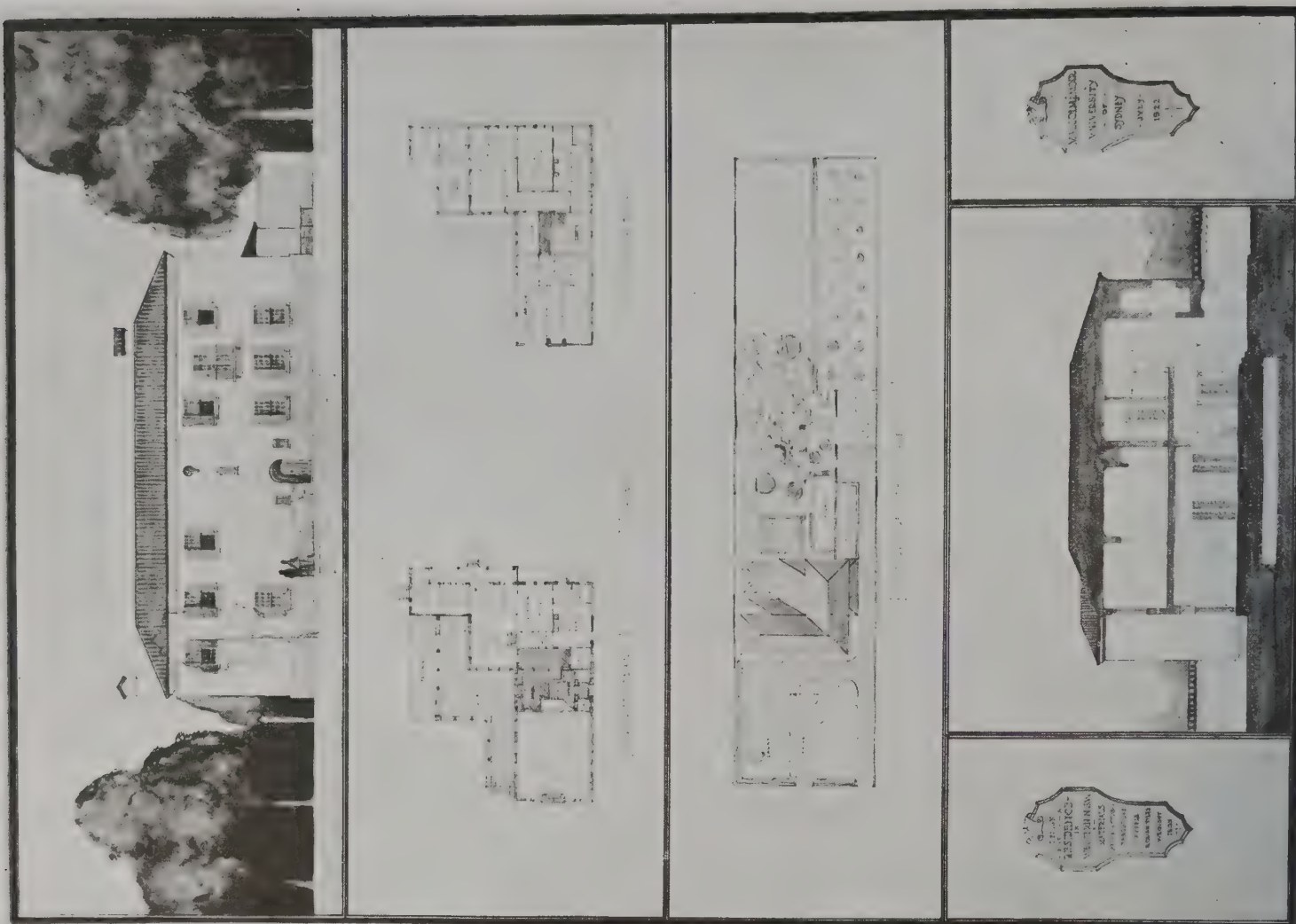
From these few extracts, and from the many illustrations of contemporary students' work which illustrate the report, it will be seen how different is the point of view in different countries, and what scope there is for the future conferences, which are bound to follow on this first one. Whatever differences are revealed, and however much each nation may borrow from others the finer points of their teaching, it remains true that it is neither desirable nor possible to impose the methods of one country upon another, for the mentality of a people will always influence their architecture. Differences of creed, climate, and customs, must in the end prevail, and from the papers and speeches of our architects and professors at the Conference, this was very clearly recognized.

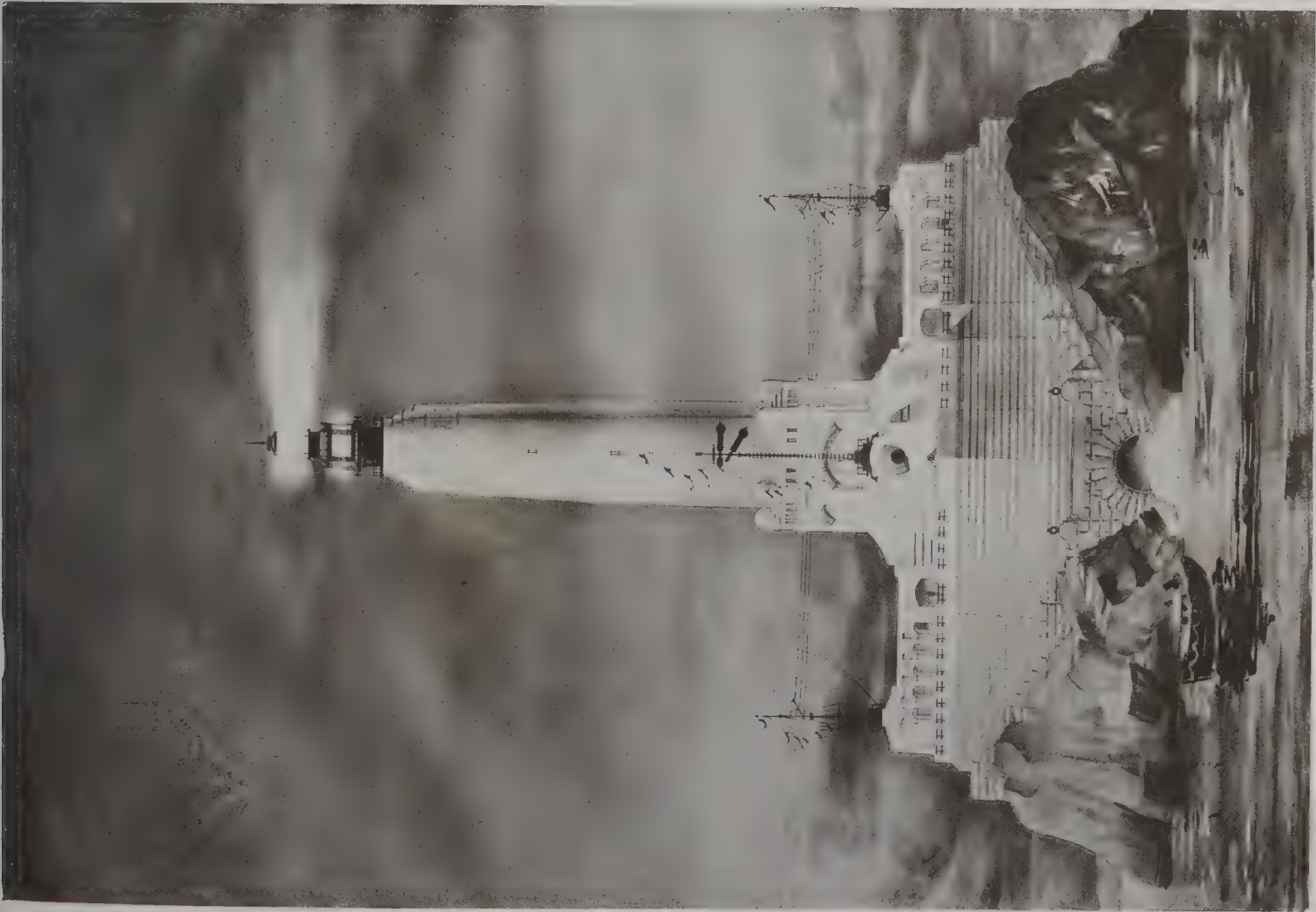
It is evident from these pages that there has not been, and will not be any attempt to model our teaching upon that of any other one country, but rather to refine or improve them where it can be shown that others have found a better way.

This is altogether a unique volume, and of the greatest value to present and future students of the subject.



THE HIGH SCHOOL OF ARCHITECTURE,
MADRID, SPAIN.





MASSACHUSETTS INSTITUTE OF TECHNOLOGY, U.S.A., THIRD YEAR, 1924.
A Coast Lighting Station.



PROPOSED HOUSE FOR A FARMER

BIRMINGHAM SCHOOL OF ARCHITECTURE, SECOND YEAR, 1923.
A Small House for a farmer in a stone district.

John Vanbrugh.

Born January 1663-4. Died March 26, 1726.

By Christopher Hussey.



BLenheim PALACE, WOODSTOCK, OXFORDSHIRE: THE SOUTH ELEVATION.

Sir John Vanbrugh, Architect.

"HONEST VAN," we cannot get away from it, was a natural genius, who, without any apparent training, but out of his exuberant inner consciousness, could produce characters and forms of a peculiarly virile significance. "In a fine, manly style," he once described one of his own works—the additions to Kimbolton. That, one believes, is the end to which he strove in all his works, dramatic and architectural, as it is certainly the spirit in which he approached them. It is, too, the only serious reference to his æsthetic intentions that survives in his accessible letters. In them he will write engagingly about anything in the world that interests his correspondents—his journeys, Tonson's eccentricities, the chaos on the Board of Works, or urge the cause of Hawkesmoor for a controllership, or of himself as a suitable Garter King of Arms. But he will never bore his friends with art. He is "honest Van," gay, racy, generous, impetuous, very much at any friend's service. Only in the dismal battle of Blenheim, which a lover of him can scarcely bring himself to read and certainly not to quote, do we see him with the gloves off, deadly serious at last, the wit turned to subtle venom, fighting, cajolling, appealing, bluffing, with his ideals and ambitions at stake, as well as a considerable sum of money. But never does this architect of grandeur seek to impress

that quality of his work on his clients or friends—or enemies. Modesty? Well, yes, but it is the modesty of superb self-assurance, so unquestioned that it simply does not occur to him that people may question with any pertinence.

These are the qualities that got Vanbrugh into the fashionable world, into the company of theatre patentees, and of gentlemen "that are possessed of the spirit of building," as he aptly and approvingly described the aristocracy of Yorkshire. And they are the qualities that account for the nature and the limitations of his art. Colley Cibber, who often acted in Vanbrugh's plays, and to whose own piece, *Love's Last Shift*, Vanbrugh's first play, *The Relapse* (1697), was an infinitely more successful sequel, used to say that "the most entertaining scenes of his plays seemed no more than his common conversation committed to paper," and that none was more popular with the players in that, in the modern phrase, they "played themselves." *The Provok'd Wife* was produced in the same year, and, like *The Relapse*, exhibited a grasp of dramatic construction, and an unforced vigour of characterization and dialogue that kept it a constant favourite for a century and more. There is in the plays none of Congreve's high polish, or of Wycherley's laborious elaboration. The situations were spontaneously conceived and dashed off "in

a fine, manly style." Vanbrugh's architectural dramas were similarly conceived spontaneously in three dimensions. We do not go to them, any more than to his plays, for refined scholarship or subtle relations. But he stands alone among English architects for his supreme grasp of volume. The "movement" that Robert and James Adam so admired in his buildings, the grouping of his masses that Reynolds, speaking as a painter, extolled, and Uvedale Price's fancied union of "the magnificence of Grecian, the picturesqueness of Gothic, and the massive grandeur of a castle," are all different aspects of Van's genius for rendering emotion in plastic form.

Of what kind, then, most probably was his emotion when conceiving a plastic form? We remember that he had been brought up in one of the most picturesque of old English cities—Chester, where his father was a prosperous sugar refiner. From about 1688 he employed his leisure in soldiering. Then in September, 1690, when it seemed to him that he would never climb out of obscurity, he found himself in France, although the country had already been at war with England for a year. He was clapped into gaol at Calais, soon to be moved to the Bastille, and in all he spent some two years in captivity. He became an international incident. So when he was released he found himself a famous man in a small way. To the end of his days he considered his imprisonment as the turning point of his career. He sketched the plot of *The Provok'd Wife* in the Bastille, he called the castellated house he built for himself at Greenwich (which still survives) "The Bastille," and a strain of Piranesian *carceri*—prodigious walls and vast vaults—became for ever fused in his mind with his memories of Colbert and Mansard, of English castles and Renaissance domes. The only description of architecture in his plays is of Sir Tunbelly Clumsy's seat in *The Country House*:

Methinks it looks like Noah's Ark, as if the chief part on't were designed for the fowls of the air and the beasts of the field. . . . Egad, sir, this will prove some enchanted castle—we shall have the giant come out by and by with his club and beat our brains out. (Act iii, sc. 3.)

Are not Blenheim, Seaton Delaval, Grimsthorpe, and Castle Howard "enchanted castles" for different kinds of giants?

"Romantic" best describes Van's impulses. When, in 1721, he was in the north designing Seaton Delaval and the additions to Lumley Castle, he wrote to Brigadier Watkins, his colleague on the Board of Works, that he found there "many more valuable and agreeable things and places to be seen than in the tame south of England." Unusual in his age, he had the romantic affection for old buildings. The genesis of his quarrel with Duchess Sarah was his effort to preserve the old manor house of Woodstock. In 1717 he offered to buy the Holbein Gate to Westminster Palace—"one of the greatest curiosities there is in London, above 200 years old"—then threatened with destruction, if thereby it could be preserved. And half his practice was altering old buildings—Kimbolton, Nottingham Castle, Lumley, Audley End, Dalkeith, "which he is most excellent at," wrote Admiral Delaval. "We all know Van's fondness for Ruines,"

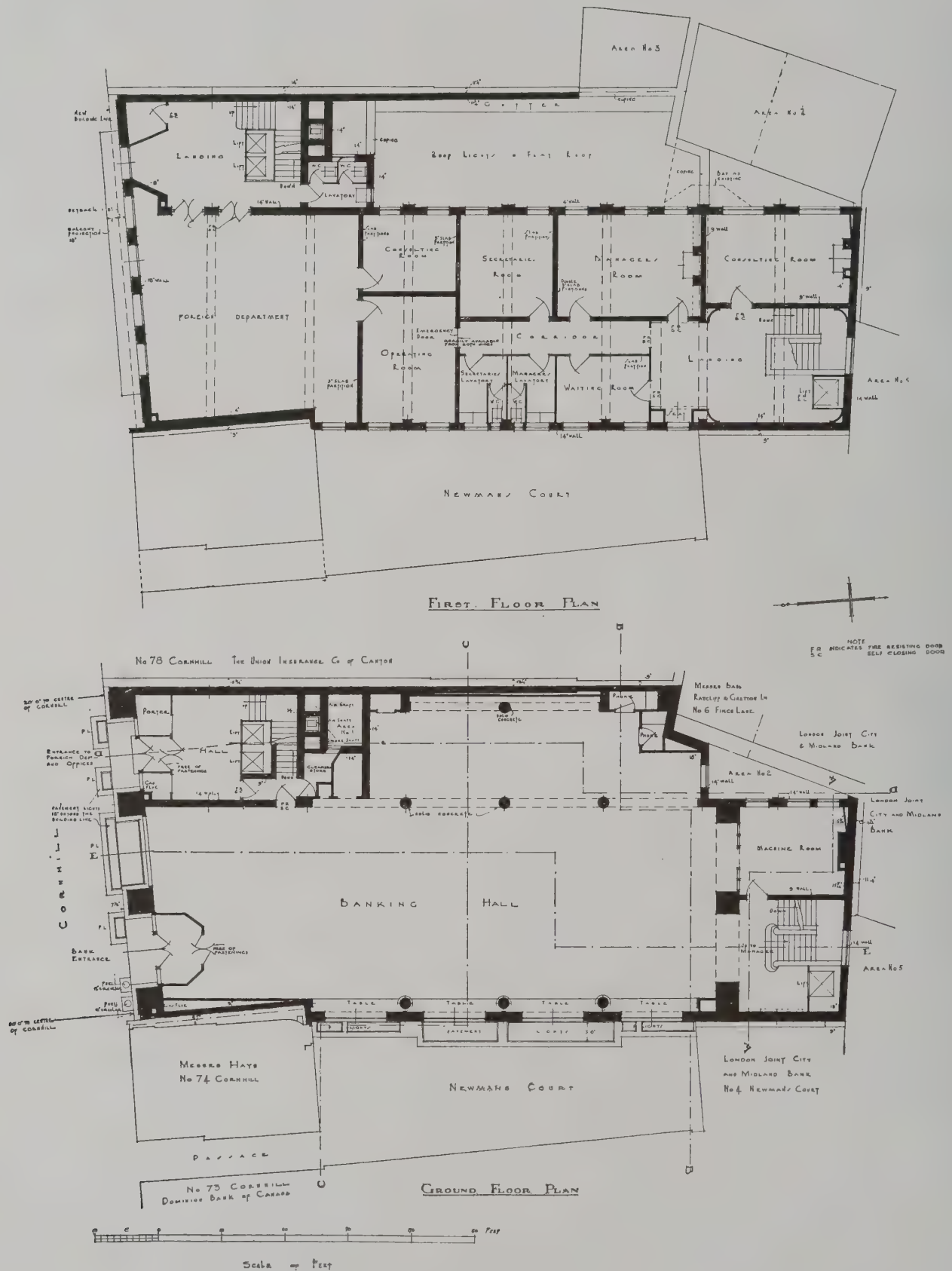
wrote Lady Mary Montagu, *à propos* a flirtation of his with an elderly widow. This element in his work made itself progressively felt as he came into contact with the chief vehicles at that time of romantic sentiment—the landscapes of Salvator Rosa and Claude. Castle Howard, probably designed for the most part in 1699, is his least characteristic building—a pastiche of Versailles and St. Paul's. But Lord Carlisle was one of the first of the *virtuosi*, with a growing collection of Italian pictures, and in laying out the park Vanbrugh seems to have anticipated the "picturesque" vogue initiated by the poets Thomson and Dyer, by reproducing Italian landscapes on Yorkshire soil. In the lay-outs of Claremont, Stowe, and Blenheim he developed this conception, and the romantic ruins and palaces of Claude similarly influenced his architecture. When he became the sponsor of Italian opera in England, in his own theatre on the site of the present Haymarket (opened 1704)—yet vaster visions filled his mind—of mighty courts peopled with gesticulating, surging crowds, their draperies tossed by tempests, staggering beneath the weight of impending disaster, till, in the court of Seaton Delaval above the surging Northumberland coast, we await inevitably the advent of Jove, rolling above the pavilion on his artfully constructed cloud.

That was what Adam, Reynolds, and Price saw in his architecture. The former, as Mr. Bolton has pointed out, not only painted picturesque landscapes, but designed vast piles of Piranesian architecture, for all the world like Vanbrugh's, but which, unlike Vanbrugh, he refined and refined with classic sensitiveness till his typical products emerged. Honest Van had no such subtlety or learning, and his clients had less delicate conceptions of "state and convenience" than Adam's. In his comedies the characters sprang rough from his brain into turbulent life yet were kept subordinate to the whole by his formal genius. Similarly in his palaces, the masses reared themselves into romantic shapes untrimmed by any Palladian rules for propriety, but marshalled by that same genius. His achievements are additionally significant to-day, for we appreciate not only the intensely virile individuality of their designer, but recognize that in Vanbrugh and Wren a distinct English tradition, descending from Perpendicular Gothic, through Thorpe, the Smithsons, and a host of anonymous master masons, attains its climax. In 1712 Shaftesbury wrote his *Letter Concerning Design*, censuring Wren by name and Vanbrugh by implication for "such false and counterfeit magnificence as can be justly arraigned for its deformity, and as retaining too much of the Gothick, by so many knowing men in art." Thence onward, spontaneity and national tradition were suppressed by the "knowing men" for correct Palladian villas of slight individuality. If to-day we take the 'bus to "Vanbrugh Castle," where, not entirely disappointed, and happy in the love of a youthful wife, honest Van died with only one enemy in the world, we may bare our heads a moment before that grotesque structure with the satisfaction that English architecture has recovered at least a little of his supreme virility.

MODERN BRITISH CRAFTSMANSHIP.—The April number of THE ARCHITECTURAL REVIEW will be a Special Issue devoted entirely to the illustration of notable examples of British craftsmanship taken from modern buildings and other sources. The Issue will be divided into sections, amongst which may be mentioned Stonework, Metalwork, Brickwork, Woodwork, Furniture, Stained Glass, Fabrics, Ecclesiastical Ornament, etc. The principal aim of this Special Issue is to emphasize the importance of craftsmanship in the production of fine architecture.

The District Bank, Cornhill.

Designed by Francis Jones & H. A. Dalrymple.



PLANS OF THE GROUND AND FIRST FLOORS.

THE DISTRICT BANK, CORNHILL.



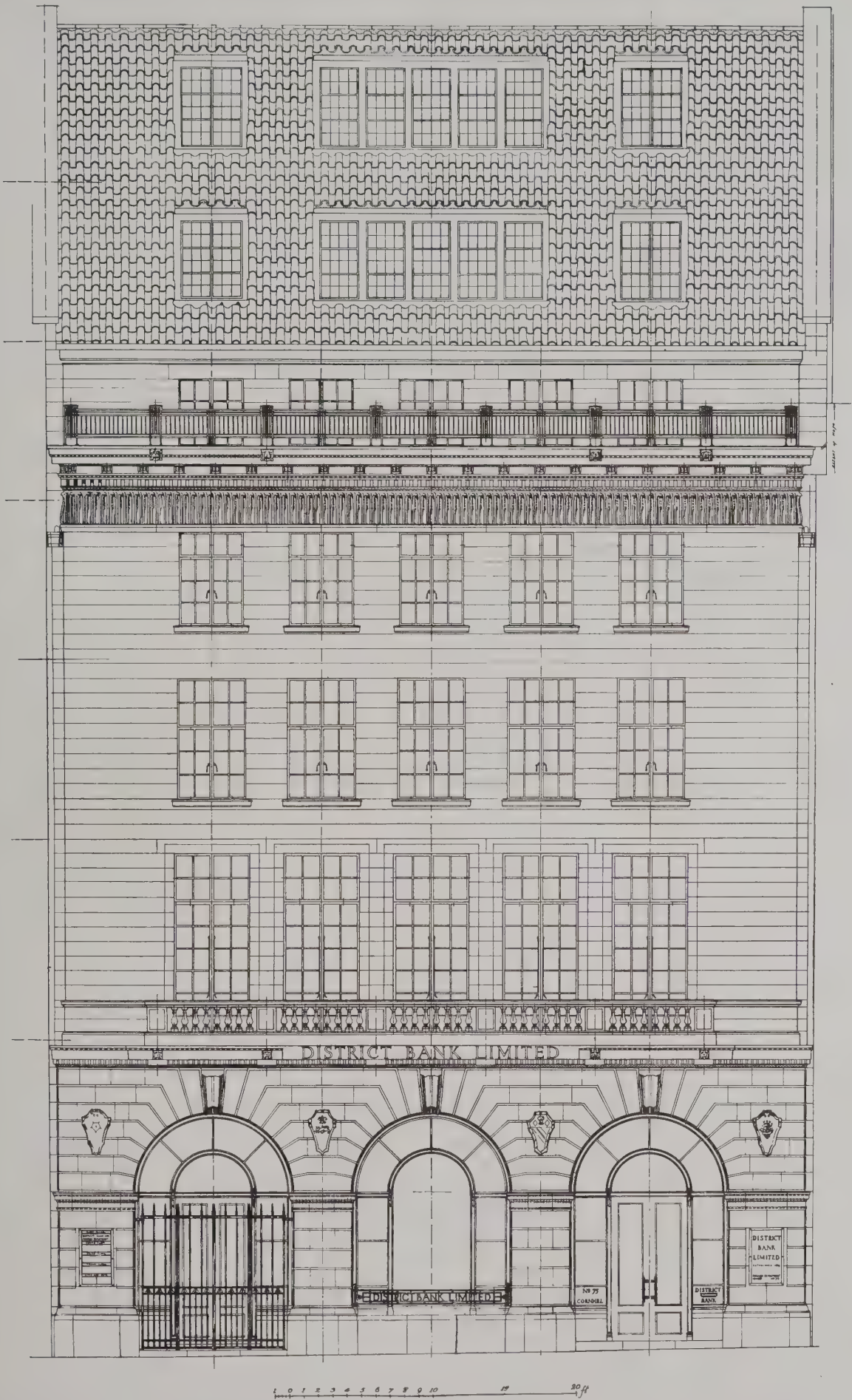
Plate II.

March 1926.

THE FRONT TO CORNHILL.

Francis Jones, F.R.I.B.A., and H. A. Dalrymple, A.R.I.B.A., Architects.

THE LIBRARY
OF THE
UNIVERSITY OF ILLINOIS



A WORKING DRAWING OF THE FRONT ELEVATION.



THE BANKING HALL, LOOKING TOWARDS THE ENTRANCE.

The Banking Hall is lined with light grey Mazzano marble, with an Ashburton marble base, architraves, and pedestals to the windows.



A DETAIL OF THE FAÇADE.

The façade is faced with Portland stone.



A GENERAL VIEW OF THE BANKING HALL.

The bank fittings are of figured mahogany. The counter front is veneered in Cuban mahogany, with ebony and kingwood banding. The vestibule screens, windows, and counter grilles are in toned bronze.



THE DISTRICT BANK, CORNHILL. TWO VIEWS OF THE MANAGER'S ROOM.

Domestic Ironwork.*

III—Door Furniture.

By Nathaniel Lloyd, O.B.E., F.S.A.



1. H TYPE OF SHUTTER HINGE.

TO the student of what may be termed the major English ironwork, such as survives in creations of the forges of Henry of Lewes, Thomas de Leighton, John Tresilian or Jean Tijou, small details of sixteenth-century and seventeenth-century domestic fittings may appear insignificant. Yet they are actually important factors which, with others produced by various trades, create those charming aggregates of English domestic architecture which are so characteristic of our country and so beloved of our race. Whether the material be stone, brick, oak, or iron, we find a variation in design of the same article which is only less amazing than the high standard achieved by the designers, who (it should be remembered) were not learned or trained surveyors, but simple craftsmen, who with some skill adapted traditional forms to the exigencies of the moment. Such work may be found scattered all over the country in remaining buildings, erected during a period of more than three hundred years. What

is the position now in respect of modern iron fittings made to serve similar purposes? One may visit and examine the best modern houses built after traditional forms without finding any well-designed or well-forged iron fittings. But this is not the worst. The fittings one does find prove, without doubt, that those responsible for them have never appreciated the old craftsmen's productions, probably because they have never studied them. I do not refer to the abominations styled "Art" ironwork, but to less flamboyant attempts to forge details in the old manner; attempts which have failed because of incapacity to understand the material or to distinguish between right and wrong methods of working it. With a view to bringing out the qualities of old ironwork in as comprehensible a manner as is possible in print (the ideal way would be to exhibit actual objects, ancient and modern, and to compare them—but that is not practicable), I have taken many large detailed photographs—some the full size of the objects—so as to show their texture (which

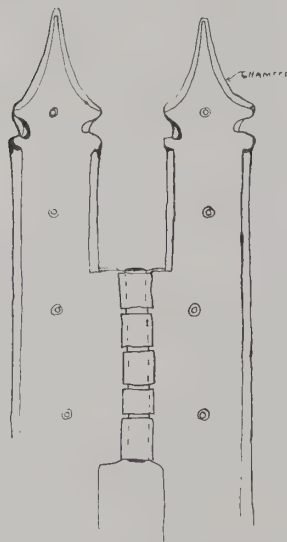
* Mr. Nathaniel Lloyd's previous articles appeared in the issues of THE ARCHITECTURAL REVIEW for August and December 1925, and dealt with FIREBACKS and ANDIRONS respectively.



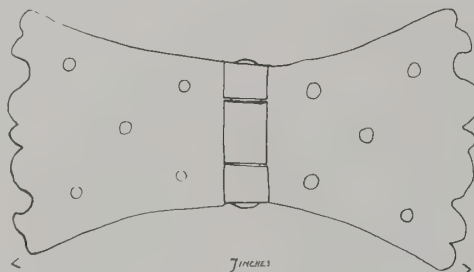
2. TAPERED IRON HINGE.

Splayed at the end, which is folded back.

is partly the work of time) and their substance. I think the commonest faults found in modern work are the extremes of excessive thickness or excessive thinness. The former results in grossness, the latter in cut-card effects. When the old smith required substance for strength he chamfered the edges. Where he worked with thin plate (which he had to hammer out thin) he left a sharp or slightly rounded edge. The result was that his thick iron did not look coarse, and his thin metal did not appear as though it had been cut out with scissors. A glance over the illustrations will demonstrate this. All the objects shown are ancient. One illustration (Plate III) is not domestic work, inasmuch as it is Danish ironwork removed to a later church door, but it is interesting to note how forms persisted for many hundred years. Here are straps forged before the Norman Conquest, the terminals of which have their counterparts in strap hinges of the sixteenth century (Fig. 5). The early smith's skill is remarkable as shown in the zigzag borders of the straps, their whorled terminals, and in the fish-head terminals of the crescents, etc.



3. H TYPE OF HINGE.



3A. A BUTTERFLY HINGE.

Iron door hinges are found of two marked types, strap and H pattern. Generally speaking, the former were used for heavy doors, the latter for light ones. Strap hinges (hung on hooks, driven into oak posts, or built into stone or brick) were either concealed between the boards and ledges of the doors, or were exposed to view, and it is these latter which were ornamental. A favourite device was to split the end of a strap into two or more branches, which could be shaped as fleur-de-lis (Fig. 5), or twisted into two or more whorls, as that in Fig. 4. A simple but effective finish to a more tapered strap was the folded end (left full round in the middle and flattened at the angles) shown in Fig. 2. Sometimes the straps were broader, and branches were cut from the sides, which were twisted into spurs or tendrils, but splitting the ends to form terminals was the smith's standard formula. The straps themselves were beaten out thin, and chamfers (the width of which seems to have varied with the thickness) were worked on the edges with a hammer. Files were not used. The nails with which they were fastened to the door were clinched on the other side. Heads

DOMESTIC IRONWORK. III.—DOOR FURNITURE.



Plate III.

March 1926.

DANISH IRONWORK REMOUNTED ON A LATER DOOR.

Skill in handling the material is shown in the variety of the terminals and in the zigzag borders of the straps.



4. THE CHAMFERED STRAP.

Splits into two whorls, the edges of which are not chamfered.



5. IRON HINGE TERMINAL.

The thin metal of the strap suddenly curves outwards to double thickness where the four incised lines come, and dies away again in the hooks. The increased thickness is maintained in the spike until the nail hole is almost reached.

6. EARLY H TYPE OF HINGE. *Circa 1525.*

were round, rose, or diamond-on-square, such as were used to nail the ledges to the boards, but smaller. Light doors in panelling and on movable furniture were generally hung with one form or other of the **H** hinge, which one occasionally finds used for heavy doors also. Fig. 6 is an original hinge on panelling, which is known to have been made *c.* 1525, and which is still in its original position. The inner edges of the uprights are straight, but the outer edges are swept in long shallow curves, the extremities being more sharply serrated. Two types of nails may be seen, some of which fit into the holes, through which they pass, so as to be flush with the surface of the hinge, as if the holes had been countersunk. Probably the nails are of two periods, but the hinge has not been moved since it was first fixed. Fig. 1 is a later shutter hinge, where the same ornament has been developed with considerable ability. It is a simple but admirable piece of work, well adapted to its purpose

and having considerable decorative value. Fig. 7 is one of many varieties of the cock hinge, so called because the terminals resemble a cock's head and comb. This was, perhaps, the most popular hinge design. The **E** hinge is only another form of the **H** type. That illustrated in Fig. 8 was tinned (as many of these old hinges were, to protect them from rust), a practice which has been revived of recent years for small ironwork. Fig. 9 is a later pattern of **H** hinge, where only the ends are ornamented. A more interesting and probably earlier design (also tinned) is outlined in Fig. 3. The chamfers and the way in which they are stopped are worthy of attention. The butterfly hinge (Fig. 10), used for small doors and for desks and boxes is usually undecorated, relying upon the curves of its hollow sides for effect. Another (Fig. 3A) has rudely-cusped ends. In some instances faceted nail-heads provide an ornamental touch to butterfly hinges.

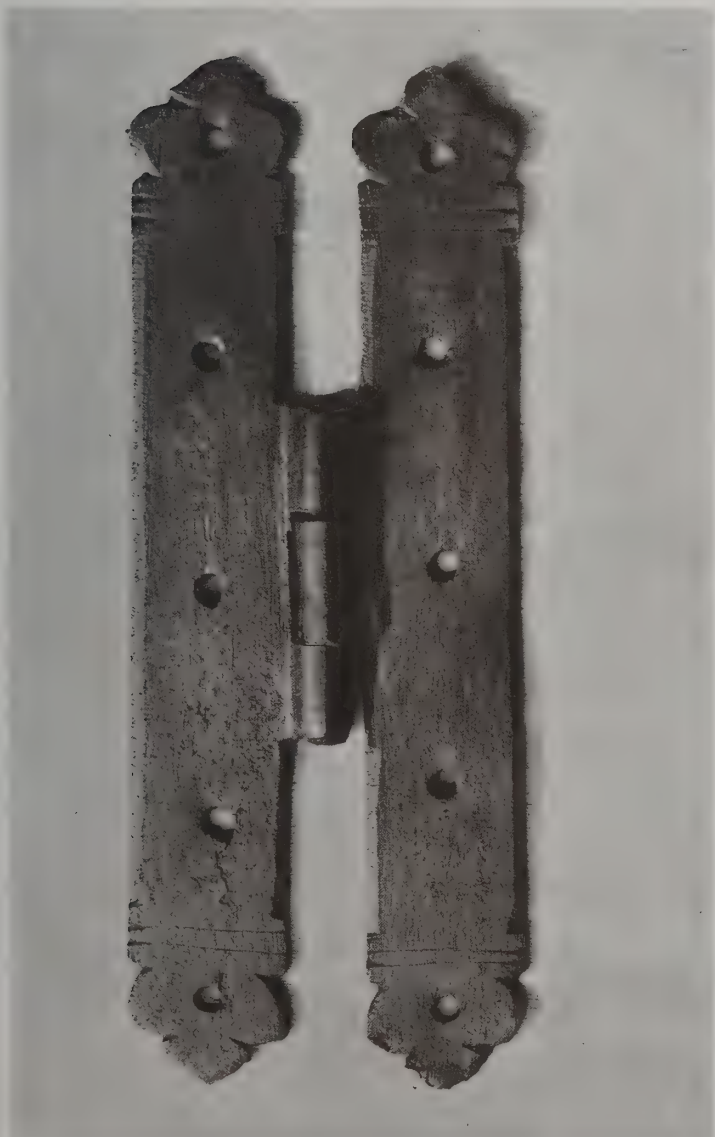
(To be continued.)



7. H TYPE OF HINGE.
The Cock variety, with original nails.



8. H TYPE OF HINGE.
H variety, tinned.



9. H TYPE OF HINGE WITH TREFOIL TERMINALS.



10. A BUTTERFLY HINGE.

East Cliff, Gloucestershire.

The House of G. L. B. Francis, Esq.

Designed by Eric C. Francis.



A VIEW FROM THE ROAD.

THIS house, completed early in 1925, stands in a strikingly picturesque position, 300 ft. above the gorge of the River Wye, which divides the counties of Gloucester and Monmouth, and passes a few miles beyond into the Severn estuary. Glorious views are to be had to the west and south-west.

There is some fine timber on the site, which is that of an old garden, where a house once stood.

The materials used are : A delightful orange-brown local sandstone, Corsham stone dressings, stone tiles for the roof, and thick local stone tiles are introduced as keystones to the various arches and to form drips over the windows, sills, etc.

Within, all the fireplaces are of the open kind, either of Corsham stone or narrow bricks. The chief floors are of koko wood, while the staircase is of light Indian mahogany, with treads of koko.

Gas is used for cooking, and central heating is installed, the boiler-house being under the kitchen.

Hot and cold water is laid on to all bedrooms, the basins being in tiled recesses, with cupboards above. Each bedroom also has a clothes cupboard.

Mr. M. H. Moulton, of Chepstow, was the builder, and did his work in an excellent and painstaking way, showing the utmost interest.

EAST CLIFF, GLOUCESTERSHIRE.



Plate IV.

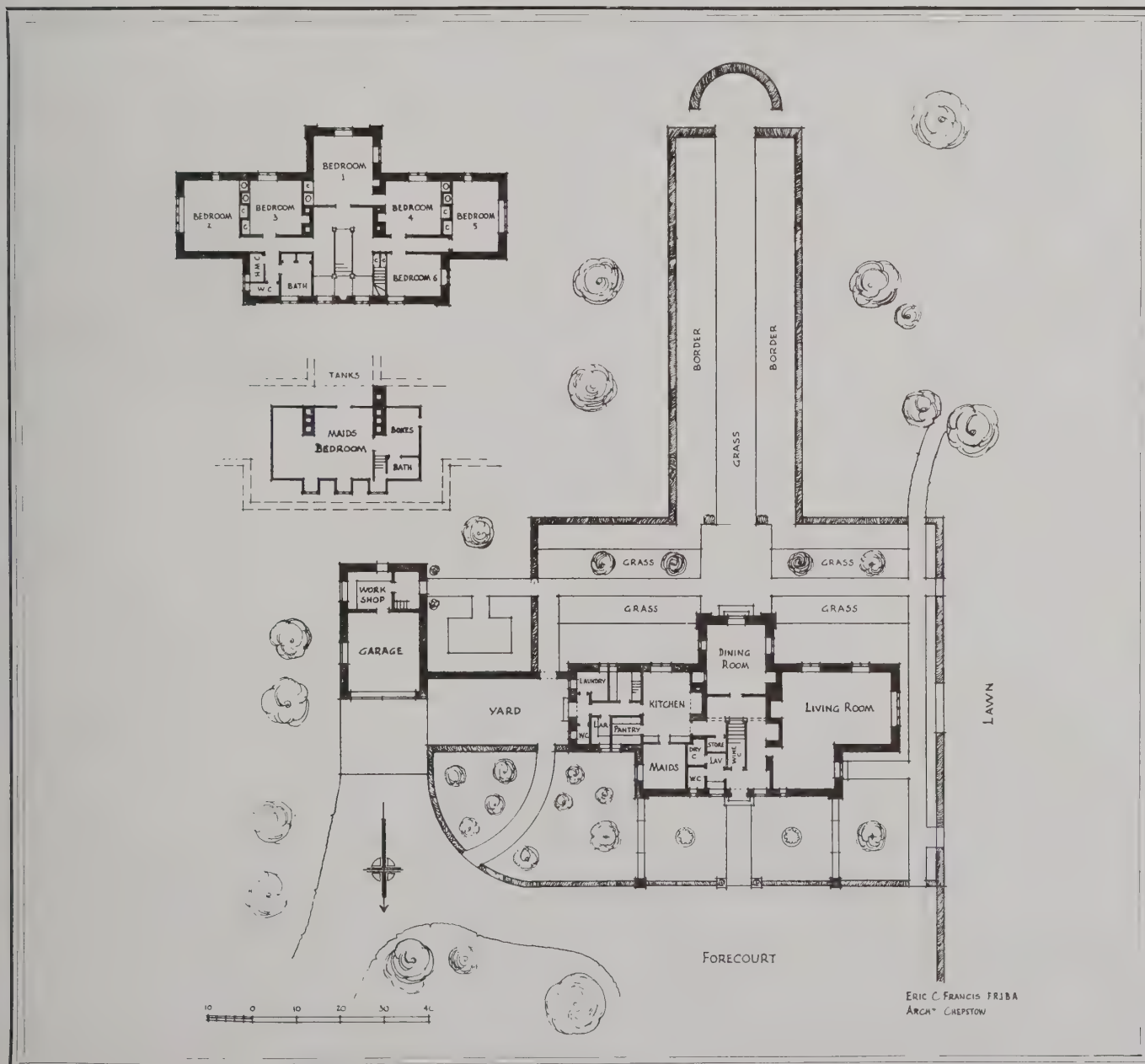
March 1926.

THE GARDEN ENTRANCE TO THE DINING ROOM

Eric C. Francis, F.R.I.B.A., Architect.



FROM BEYOND THE GROUNDS.



A PLAN OF THE HOUSE AND GARDENS.



EAST CLIFF, GLOUCESTERSHIRE. THE GARDEN FRONT.



A VIEW FROM THE ROCK GARDEN.

Lordship's Close, Stapleford, Cambridgeshire.

Designed by W. J. Kieffer and H. S. Fleming.



THE HOUSE FROM THE FORECOURT.

THE house is situated in the village of Stapleford, about five miles from Cambridge, on a level site surrounded by trees on the sides and back, the front facing north and overlooking the "Gogs."

In setting out the plan the architects were asked to provide separate bedrooms for a number of children, arranged in such a manner that the intervening partitions between the rooms could be removed at a later date. Separate cloak-room accommodation was also arranged for on the ground floor. All the bedrooms face south. The composition of the plan was largely controlled by these factors. Provision has

been made in the plan for the future extension of the play-room, loggia, and billiard room to balance the garage wing.

The external walls of the house are composed of old Ely bricks of mellow colour, relieved by the use of orange and purple bricks in arches, flush quoins, and pilasters, etc. The roof is covered with old red tiles.

The dining-room is panelled, and opens into the drawing-room with sliding doors.

The general colour scheme is old ivory and primrose, with the woodwork painted to tone with the walls. The floors are stained black.

LORDSHIP'S CLOSE, STAPLEFORD, CAMBRIDGESHIRE.



Plate V.

March 1926.

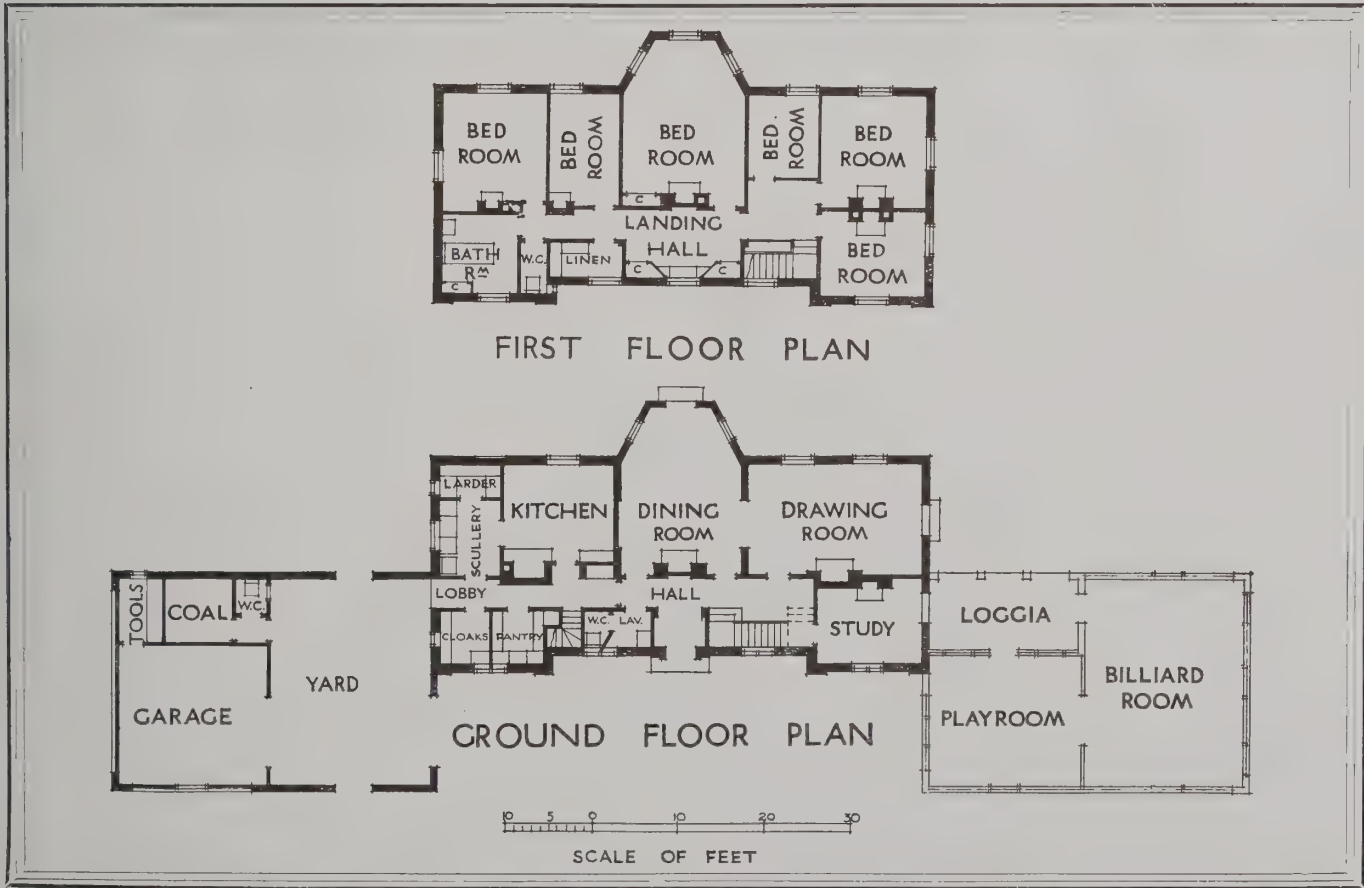
A DETAIL OF THE GARDEN SIDE.

W. J. Kieffer and H. S. Fleming, A.R.I.B.A., Architects.

THE LIBRARY
OF THE
UNIVERSITY OF ILLINOIS



A VIEW FROM THE GARDEN.



PLANS OF THE GROUND FLOOR AND FIRST FLOOR.

A Venetian Palace of the Fifteenth Century.

By The Contessina Lisa Scopoli.

THE fifteenth-century building I had the pleasure of visiting lately in Venice offers a peculiar interest through the fact that its most characteristic features are those of a small town-castle rather than of the usual Venetian palace.

It was erected about the middle of the fourteenth century above the ruins of a Byzantine house, some cornice and friezes of which, besides portions of the walls, are still existing. The name of the builder is unknown; he must have been one of those excellent craftsmen, architects, and sculptors in one, who, after the homely custom of the time, called themselves just "tajapiere" stone-cutters.

In his description of Venice, Sansovino (1581) praises it "for its size and commodity, and for its rare and singular ornaments." Five centuries later another Italian writer, D'Annunzio, described it and chose it as a fitting background to some of his most dramatic passages in the "Fuoco."

In our eyes one of its chief charms lies in the fact of its having undergone but very slight restoration, and in its handing down to us such a wealth of admirable details (thanks also to the intelligent and constant efforts of its present owner, Count Dino Barozzi) as can be found in very few houses of the early Renaissance; but of the rooms and the objects they contain, we will speak later on; let us look first at the outside.

The house, of Gothic style, stands near Santa Maria dei Miracoli, two of its sides overlook the water, Rio della Ca Widman and Rio della Panada, but the entrance, which in its artistic and romantic charm far surpasses the other two, is the small door looking towards the sleepy and picturesque "Fondamenta delle Erbe." In his "Stones of Venice" Ruskin describes it as a jewel of workmanship and the old carved oak door as one of the best preserved in Venice. Its perfect condition is due mainly to its situation at the end of a narrow blind alley where it is consequently out of the way of all who do not go up to the palace or issue from it.

In observing Venetian art and architecture it is well never to lose sight of the practical elements which were a natural expression of the character of the people. For instance, I



A SECTION OF THE PALACE.

had often wondered at the small, somewhat incongruous square openings, high up between the fine pointed windows on the front of Venetian palaces, until I learnt that they were opened high up in the walls of bedrooms, so that they could be left unbarred in the night to admit the earliest light of dawn without in any way endangering the safety of the house.

Particularly successful and complete is the re-furnishing of the lady's bedroom. The fine lintel above the alcove was traced by Count Barozzi to a farm in the country, and he des-

cribed to me the thrill he felt when, on trying to replace it, he found that its ends fitted exactly the empty holes in the wall, proving that it was really the same carved beam, which after many vicissitudes had come back once more to its old home. The two small windows above the alcove gave light to the garret where the lady's maids slept, so as to be ready to reply to her lightest call. The mistress of the house used to sleep alone or with her youngest child; near the bed is a lovely cradle of painted and gilt wood, with carved lions and dolphins, symbolizing the qualities that should adorn the child resting in it: strength of limb and love of the sea.

In the "studio," attention may be drawn to the small staircase with the charming open woodwork, most skilfully repaired, which connects the lower with the upper room. The floors are in "terrazzo" partly covered with Oriental carpets. In old times such was the wealth of carpets imported to Venice from the Near East that during winter the walls of the rooms were hung with them; in the spring-time they were cleaned and stored away. The gorgeous effect of their warm tints and velvety thickness must have made the vast halls look warm and comfortable, since the heating was then limited to some brass braziers, and the inmates wore ample coats lined with fur. In regard to this subject I was much amused by a rather ingenious contrivance for keeping the hands warm. It was on the table in the lady's bedroom and looked like a thick prayer-book, but instead of holy words, it once contained hot water; the pious lady walking to church and carrying her "livre d'heures" pressed against her bosom was in fact thinking of the comfort of her body more than of the welfare of her soul.



THE ENTRANCE DOORWAY.

The beauty of this remote corner is enhanced by the tree boughs which stretch from the neighbouring walls and overshadow the doorway.



A FLIGHT OF STEPS.

The balustrade is decorated with carved heads, set at intervals according to Venetian custom, probably as supports in mounting or descending the staircase.



THE PRINCIPAL COURTYARD.

The well-curb in the centre of the courtyard bears the arms of the Soranzos, owners of the house from 1402 to the end of 1500. The porch is supported by columns in Istrian stone, with carved capitals.



THE LADY'S BEDROOM.

The quaint model of the ancient Venetian ship hanging from the ceiling is worthy of notice. Each patrician house owned a small merchant fleet to carry goods to and from the East.



THE DINING-ROOM.

The wall fountain is a typical fourteenth-century example. Water was introduced in medieval dining-halls, probably in order that the diners, who then made small use of the knife and fork, could, on rising from the table, dip their fingers in the running water.



THE STUDIO.

Attention may be drawn to the small staircase with charming open woodwork, which has been skilfully repaired. The floor is in terrazzo, partly covered with Oriental carpets.

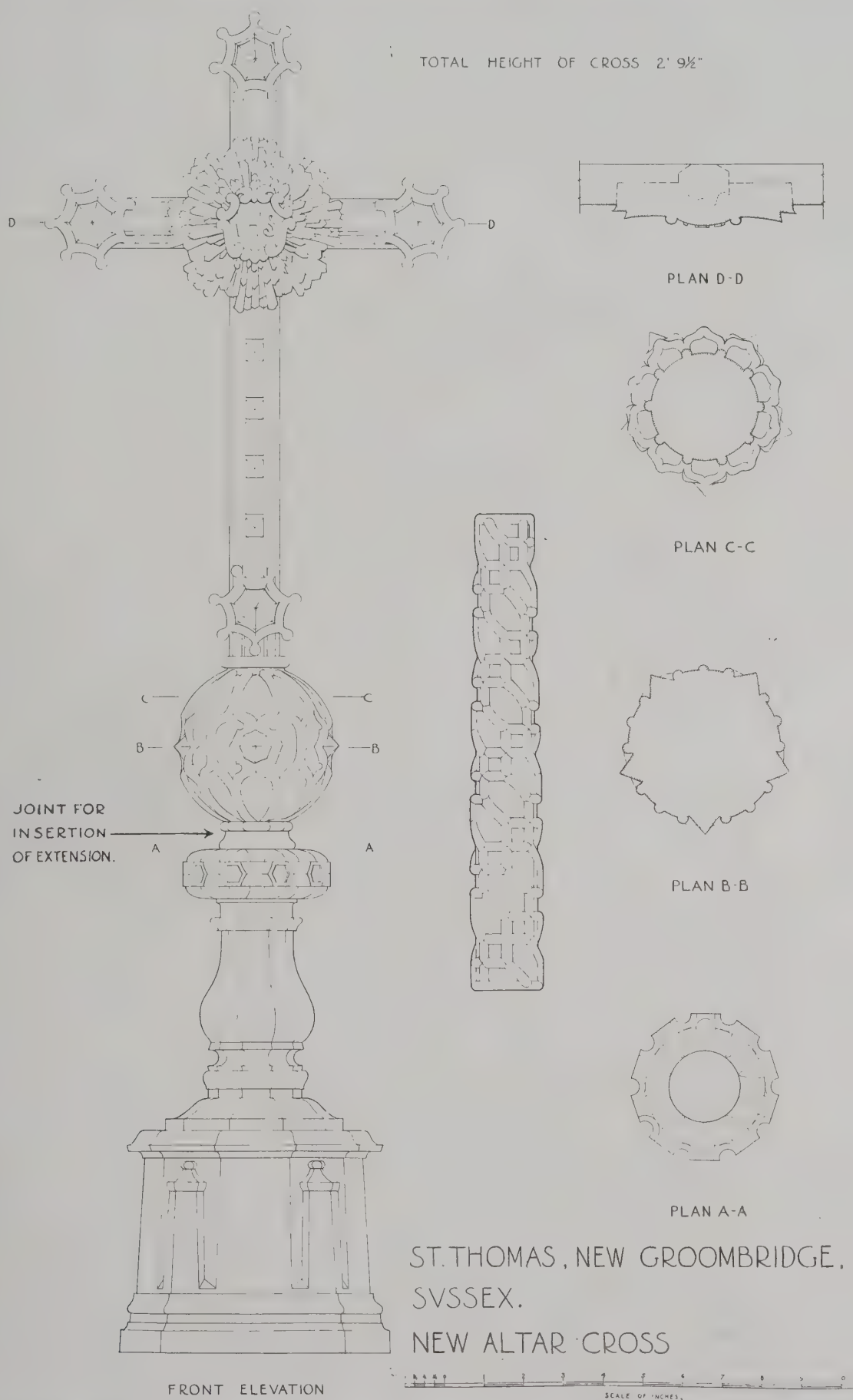
Modern Details.

The New Altar Cross, St. Thomas, New Groombridge, Sussex.

From a Design by H. S. Goodhart-Rendel.



THE ALTAR CROSS.



A WORKING DRAWING.
By H. S. Goodhart-Rendel.

Selected Examples of Architecture.

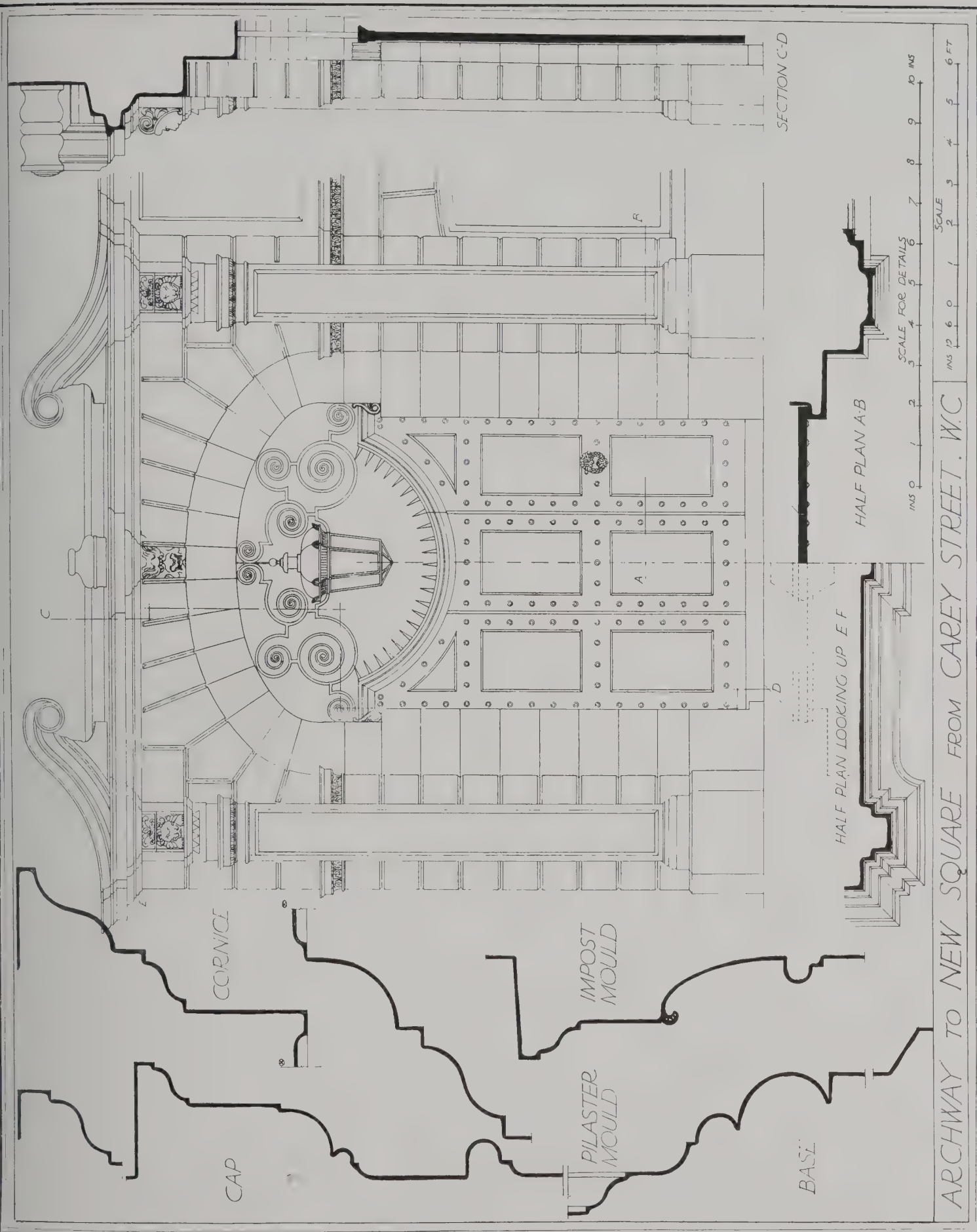
IN CONTINUATION OF
"THE PRACTICAL EXEMPLAR OF ARCHITECTURE."

The Archway to New Square, from
Carey Street, London.

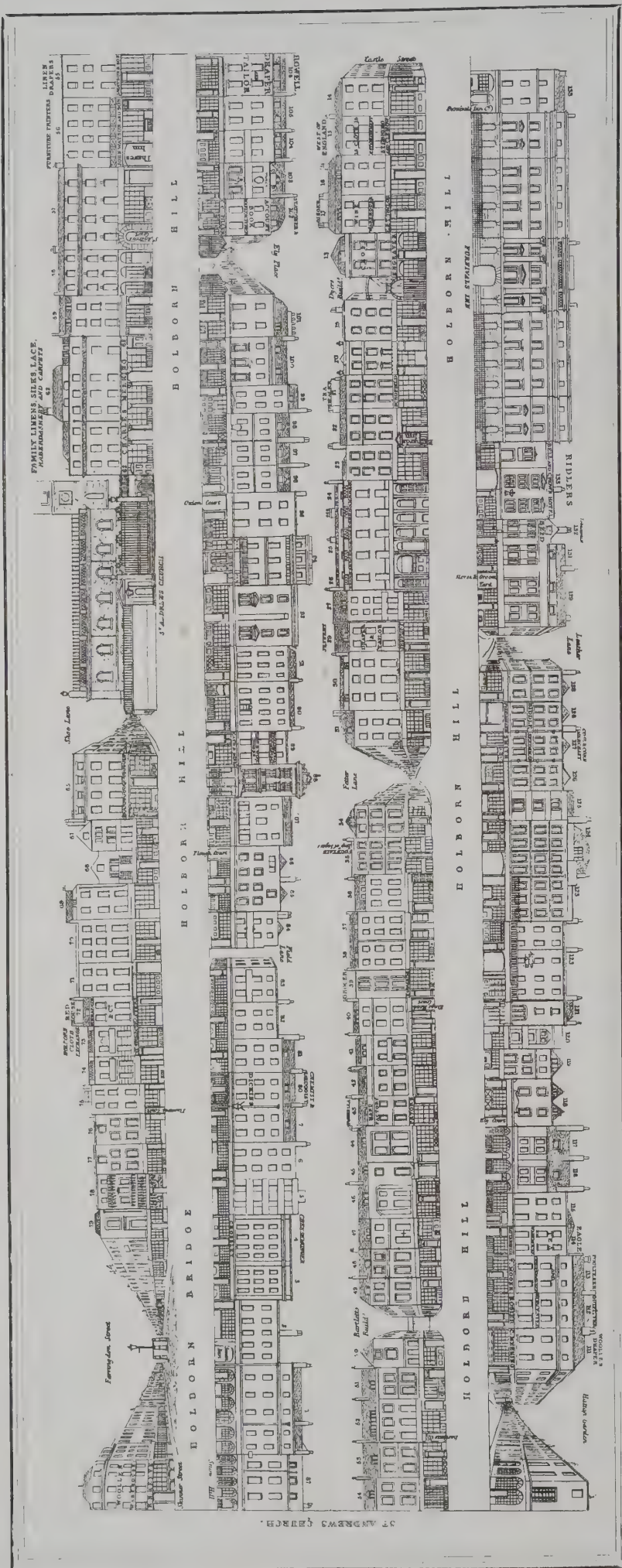
MEASURED AND DRAWN BY CHRISTOPHER J. WOODBRIDGE.



THE ARCHWAY.



THE ARCHWAY TO NEW SQUARE, LONDON.
Measured and Drawn by Christopher J. Woodbridge.



HATTON GARDEN TO FARRINGTON STREET.

No. 3 in Tallis's "London Street Views." Published about 1839.

"Farrington Street," says Tallis, "was originally called Fleet Market, prior to the removal of the shambles at the time of the contemplation of Farrington Market. It is now in contemplation to open a continuous line of street to Islington, by taking down the houses opposite, and removing those miserable abodes of poverty and filth, at the back, called Chick-lane, Black Boy Alley, etc. The method pursued by the inhabitants who were called the 'Black Boy Alley gang' was to entice the unwary by means of prostitutes, then gag them thus disabling them from giving the alarm, after which the nefarious wretches dragged their victims to one of their depositories, robbed and murdered them, and cast their dead bodies into the ditch. Their atrocity, however, grew notorious, and the government pursued the offenders so effectually that no less than nineteen were executed at one time."

"St. Andrew's Church. This beautiful church, rebuilt by Sir Christopher Wren, is without the walls of London, but within the liberty or freedom. The tower was first erected in 1447, during the reign of Henry IV, and repaired in 1704. Its interior is finely ornamented, it is embellished with some good paintings, and its windows are exquisitely stained."

"Ely Place occupies the site of the ancient palace of the Bishops of Ely, which was formerly called Ely Inn, and was built in consequence of a will made by Bishop John de Kirkeby, who died in the year 1290, and bequeathed it to his successors. The gardens of this place were laid out in a very extensive manner, and the productions were forwarded here than in any other plantation about London; a proof of this is to be met with in the best historians, as it gave occasion to the cruel Duke of Gloster, afterwards Richard III, to cloak his design upon the life of Lord Hastings. At a privy council, summoned in the Tower, the 13th of June, 1483, the Duke paying some compliments to Morton, Bishop of Ely, on the good and early strawberries he raised in his garden at Holborn, begged the favour of having a dish of them. The prelate immediately dispatched a servant to bring some, meanwhile the protector left the council as if called away by some other business, but shortly returning, summoned his guards, and pretending that Hastings had plotted

against his life, seized the unfortunate nobleman, and immediately after beheaded him on a log of timber which lay in the court of the Tower."

"Hatton Garden is a broad, handsome street, composed of private residences, and respectable wholesale warehouses. . . . Bearing the date of 27th October, 1766, there is a will made by Samuel Wilson, Esq., late of Hatton Garden, in which, in addition to other bequests, he leaves the sum of twenty thousand pounds, as a perpetual fund to be lent to young men who have been set up one year, or not more than two years, in some trade or manufacture in the city of London, or within three miles thereof. Satisfactory security was to be given for the payment of the loan. One per cent. interest was to be paid for the first year, and two per cent. for the remaining period the parties may keep the sum. Among other stipulations, too numerous to mention, he desires that no part of the money shall be lent to alehouse keepers, distillers, or venders of distilled liquors."

"Bartlett's Buildings is the residence of a number of respectable families. . . . In it are held the meetings of the society for promoting Christian knowledge, and that of the patrons of the anniversary of the charity schools."

"Fetter Lane. On the 5th of July, 1643, Nathaniel Tompkins, Esq., was executed opposite the end of this lane in Holborn. He was one who adhered to the parliament, while its measures were moderate, but on finding it pursued a plan of treason and rebellion, he with Challoner, Waller the poet, and other gentlemen of distinction, not only returned to their allegiance but formed associations to resist the prevailing faction. The project failed, Messrs. Tompkins and Challoner were executed for the alleged conspiracy, and Waller was to live upon a pardon at the purchase of £10,000."

"Furnival's Inn. This inn took its name from the noble family of Furnival, who came from Normandy in the reign of Richard I. . . . In the reign of Edward VI, it was sold to the society of Lincoln's Inn for the seemingly inconsiderable sum of £120."

Tallis's *London Street Views.*

XXVI—Holborn (*concluded*).



ST. ANDREW'S CHURCH.

THE present section of Tallis's elevations carries us from Furnival's Inn to Farringdon Street (the Viaduct, of course, was to come later), and thus concludes Holborn. Furnival's Inn has gone through a variety of transformations, architectural and otherwise. So early as 1408 it was occupied by "professors and students of the law," and down to about 1818 it was an Inn of Court attached to Lincoln's Inn; from that period, however, its chambers were let out to all and sundry, and ceased to have any special connection with legal practitioners. In 1640 the inn, as described by Stow, was demolished, and a new structure, designed by I. Jones, was erected in its place; this was in existence till the end of George III's reign, when, in its turn, it was taken down, and the building as here shown (in which, by the way, Dickens lived and wrote "Pickwick") was erected from the designs of William Peto.

The picturesque character of the "Old Bell and Crown" tavern next door is worth notice, and between it and Leather Lane the yard of the "Horse and Groom" will be observed. Leather Lane was noted for its abundance of taverns in Strype's time, and large additions were made later to the list he gives; it was an unsavoury thoroughfare. In Holborn itself we come a little farther to the "Old Bell Inn," then kept by one Joshua Staley, and next it are some little tenements, under the last of which runs Ely Court, which, like Ely Place farther on, takes its name from the Bishops' Hostel, which once stood here, and is further indirectly perpetuated by Hatton Garden, so named from Hatton House, built by Sir Christopher Hatton on the site of Ely Place garden. Hatton Garden has too long a history for me to attempt to record it, but I may say that Wycherley's Countess of Drogheda once lived here, and consented to marry the playwright; while Mirabeau, when visiting England in 1784, lodged in one of its houses. A few doors farther east is Ely Place, and Ely Place became the London residence of the bishops of that see, when one of them, John de Kirkaby, who died in 1290, bequeathed his property to the see for that purpose. Here, in 1399, John of Gaunt died; here, in 1549, under the presidency of the Earl of Warwick, the plot was hatched which destroyed the Protector Somerset; here Shakespeare places a famous scene in his "Richard III." Later, Hatton obtained a lease from Cox, Bishop of Ely, much against the latter's will, as he was made to comply by Queen Elizabeth, who wrote a famous letter (since regarded, however, as apocryphal) to him on the subject, threatening to unfrock him if he did not do her behests. Here Hatton was often visited by the queen, and had to endure the hen-pecking of his wife. At a later date the Spanish Ambassador, Gondomar, occupied the place, and quarrelled with Lady Hatton over questions of right of way. In 1762 the property reverted to the Crown, and subsequently the buildings on it were demolished, and

the land let on lease; the chapel of St. Ethelreda alone remaining from the once extensive structure, ramparted about by the red-brick Ely Place, in one of whose houses Sir Charles Barry began his architectural career, and in another of which a famous legal firm is domiciled.

Beyond Ely Place there is not much in the elevation that calls for remark, except, of course, the entirely different character of the thoroughfare in those days from what it is now, when the Viaduct and the destruction of the old buildings have changed it out of all seeming. I may note, however, the little Union Court running under No. 95, formerly called Scroope's Court, where W. H. Toms, the engraver, once lived; and Field Lane, once a terribly low resort, but made for ever famous by Dickens's description of it in "Oliver Twist." The coming of the Viaduct happily wiped it out of existence.

Reversing the elevations, it will be convenient to begin on the south side opposite Furnival's Inn, at Castle Street, whence we come after passing five houses to Dyer's Buildings, a cul-de-sac at that time of "respectable houses," which took its name from Sir John Dyer, on the site of whose one-time residence it runs. It was gained through an iron gate surmounted by a lamp, as we can see. A little east is the entrance to Barnard's Inn, once called Mackworth's Inn, after Sir John Mackworth, who lived here. Subsequently a certain Barnard leased it, and it was thenceforth known by his name. The inn possessed a little red-brick hall, the smallest of those belonging to any Inn of Court.

Fetter Lane, which Stow calls Fewter Lane, and once one of London's most important thoroughfares, is, of course, full of historic and literary interest, on which I have no space, unfortunately, here to enlarge; but Bartlett's Buildings farther on should be noticed, and visited by those interested in Georgian architecture, as, in spite of much desecration, there still remain here some interesting specimens of old matured red-brick work.

Under No. 56 will be observed the entrance to Thavie's Inn, once an Inn of Court attached to Lincoln's Inn but sold to a Mr. Middleton in 1771. It takes its name from a John Thavie, who owned it in the fourteenth century, but it is after all in the pages of "Bleak House" that its real immortality is enshrined, for did not the Jellyby family once live in it?

St. Andrew's Court, under the next house, brings us to St. Andrew's Church, of which we have here an excellent little picture, then level with the roadway, which at this point, began that descent which was so difficult for vehicles to negotiate, and whose dangers caused the Viaduct to be formed. The present church was built by Wren in 1676 on the site of an earlier structure. In it Richard Savage was baptized and Chatterton was buried; an interesting fact, when it is remembered that the former died at Bristol and the latter was born there, and both were poets and unfortunate ones. Thence onward all this part has been pulled down, including little Plumtree Court, and instead of running, as it did in Tallis's time, down to Farringdon Street, Holborn is carried high above it on the Viaduct, where the Prince Consort prances on his iron steed. Considering all things, there are few more interesting thoroughfares in London than Holborn.

E. BERESFORD CHANCELLOR.



A PLAN SHOWING HOLBORN HILL AND ITS NEIGHBOURHOOD.

Exhibitions.

ROYAL ACADEMY WINTER EXHIBITION.—The winter show at the Royal Academy consisted of a very comprehensive exhibition of the works of the late John S. Sargent, R.A.

This exhibition has proved of immense interest to the public, to such an extent that it has sometimes been rather difficult to see the pictures; and, judging by the catalogues visitors are holding in their hands as they go up the steps, this is not their first visit.

The works exhibited fill eleven rooms, and consist in all of 630 examples—paintings, drawings, and sculptures. One is struck by the amazing energy of this artist, and when we consider that an exhibition consisting of some two hundred of his works is at the same time being held in America, we can get some idea of the extent of his output.

Upon a first glance, perhaps the chief impression is of the dreadful taste in dress and methods of wearing the hair of a few years ago, and one wonders with something of a shock, if our own period will look as horrible a few years hence; as one who believes that women have never looked so well as they do at present with bobbed or shingled hair, I cannot think they will ever appear quite so hopelessly shapeless and untidy. This belief can easily be explained by the undoubted fact that portraits of women by Leonardo and other early Italian painters look much more of our period than Victorian portraits; the general shapes of the head and figure are respected, and the contours, always within a certain margin, follow these shapes; and modern women, in the way they wear their hair and in the way they dress, do conform more to the shapes of Nature than women did in the Victorian period; therefore, as long as human nature is what it is, these shapes can never become out of date.

Sargent was not an artist in the sense that Monet or Renoir were. He was no poet; he never appears to have felt very deeply; he painted what he saw, and he saw things very much in the same way that the average man sees them; with the difference that no barrier stood in the way of his recording them. His vision was therefore rather commonplace, and had none of the distinction which differentiates the artist from the rest of mankind.

Sargent had a steady hand, and because he was not much moved by what he saw, he was able to record appearances steadily and sometimes rather mercilessly. He did not flatter, but, on the other hand, one is inclined to think that he might have sometimes taken the trouble to bring out the best in people; there was often a calculated indifference in his attitude towards his sitters. Therefore he does not make us feel very strongly, though he sometimes provokes us to laughter by his sitters' pretensions; but this is by the way, and apparently unintentional, for no conscious sense of humour appears anywhere in his paintings or drawings.

In the ability to set down what he saw, some of his portraits reach an astonishingly high standard; they look almost as though they had been created without the intervention of brushes and paint.

"Lady Agnew of Lochnaw" (25) is truly remarkable for its perfect accomplishment in this respect; the natural grace of the sitter is depicted with the utmost degree of leisurely and effortless ease; at least, that is the effect it gives, for no sense of labour appears in it at all to mar its unruffled surface. This painting surely reaches the peak of the particular talent for which Sargent was famous.

"The Countess of Rocksavage" (46) is another example of clean and definite painting, and the composition is also exceedingly good—which cannot always be said of Sargent's portraits.

Of the men, the portrait of "Coventry Patmore" (58) is a character study of vivid and life-like actuality; the "Sir Philip Sassoon, Bt., M.P." (33) is good, too, and from the portrait "Sir Frank Swettenham, K.C.M.G." (322), there emerges out of the redundant accessories a very attractive personality.

The sharp and incisive handling of paint, which is to some people the chief attraction of Sargent's work, somewhat disappears after the lapse of years; the clever and attractive touches being amalgamated into the general tones, the work thus becoming almost indistinguishable from that done by other artists contemporary with Sargent. Here and there among his

works a beautiful patina is forming, but the effects of age upon others is rather devastating; they are cracking, and some are very yellow and uncomfortably hot in tone. It is fortunate and also interesting to note that the best pictures are the best preserved.

Two paintings in the exhibition, "Fishing" (403), and "Madame Gautreau: a Study" (451), give a hint of what Sargent might have done if he had stuck to art, and not merely followed the line of least resistance. This may sound rather sweeping, but most artists and others who are not hopelessly fascinated by his dexterity, will understand and agree with me.

It has been said that Sargent preferred to paint landscapes, and as often as he could, escaped from his work as a portrait painter in order to do so. Therefore, can we not determine something of the trend of thought of the real Sargent from his landscapes? He was not in a position where it was difficult for him to do what he wished—he was free to paint what he liked. As a matter of fact, he was not so good a landscape painter as he was a portrait painter. Many of his landscapes were shown, and they are extremely ordinary; they looked like the actual scenes in the same way that a coloured stereoscopic photograph does; everything stands out amazingly. But this has not necessarily anything to do with art; they are like those illustrations that are to be seen in some of the American magazines, excellent in their way, but simply illustrations. This is really what Sargent was—an illustrator of facts.

This painter's water-colours are always rather flashy; with their exaggerated perspective and splashy washes of colour they dazzle for a moment, and then flicker out; they cannot permanently interest, because the mood in which they were conceived was satisfied with anything as a subject so long as it served as an exercise in draughtsmanship; like a musician playing a detached *cadenza* to show off his skill.

I have never been able to treat Sargent seriously as a decorator. Figures, nude and draped, and placed in various attitudes, no matter how well drawn they are, do not necessarily decorate. A person who could not draw at all in the way Sargent could might make a pleasant pattern upon the wall by a series of rightly-placed lines held together by appropriate colours; "correct" drawing in the sense this word is used has really nothing to do with the matter; though these two in conjunction might have.

It is as a portrait painter that Sargent will stand in the future; his portraits will inform future generations of the *physical* appearance of his sitters; and in this connection Sargent may be said to stand almost in a class by himself.

W. B. PATERSON'S GALLERY.—The exhibition of water-colour drawings by Mr. J. J. Joass and Mr. A. N. Paterson proved to be a mild array of quite modest works.

It was apparent at a first glance that Mr. Joass is an architect—his precisely ruled lines declared him as such immediately.

His drawings have in them that charm which exact knowledge of a subject always gives; in this case it is of the construction of buildings. But the styles have been sometimes rather mixed; the somewhat independent and formless washes of colour, for example, in the shadows in "Cottage at Wivenhoe" (66) should have been put down with the same meticulous neatness as the rest of the drawing.

Mr. A. N. Paterson is not so obviously an architect, but in his "Old Tours, Rue de la Paix" (14), a charming little street scene, his intimate knowledge of architecture has not interfered with his freedom of expression, both quite intimately combining.

His other works—chiefly landscapes, are inclined to be lacking in contrast, and not positive enough in composition; generally speaking, there is not much concentration of interest, the washes being insufficiently opposed in tone.

ST. GEORGE'S GALLERY.—A memorial exhibition of prints and drawings by Francis Unwin was held in this gallery.

They show that he was a most painstaking and conscientious draughtsman; this is very apparent in his etchings, which, at first, were rather like Henry Rushbury's, but later, as in his "Yerdley Farm" (43), his line became more free and open.

RAYMOND MCINTYRE.

Recent Books.

The Colleges of Oxford.



JESUS COLLEGE, OXFORD.

Jesus College, Oxford. Pembroke College, Oxford. By E. H. NEW.

Mr. New gives us two more of his extraordinarily delightful and historically important series of the Oxford Colleges, though not of two of the most interesting in themselves. Neither retains much of the original character, and both show considerable differences from the Loggan engravings with which they inevitably provoke comparison from both an architectural and an artistic point of view.

Mr. New's version of Jesus is more attractively given than Loggan's, and his plate is adorned with heraldic accessories and lettering which the seventeenth-century plate cannot touch.

His point of view is better, his method more attractive and less mechanical, and he has the advantage of Loggan in a more important group for his subject and in accidents of time, upon which he has seized, to help the composition, though he has been denied the intriguing formal garden of Loggan's time.

If the new buildings along Market Street are not among the happiest in Oxford, the clever arrangement of the plate minimizes them without departure from accuracy—and accuracy as a recorder of Modern Oxford is one of Mr. New's great merits.

The history of the various transformations of the frontage to the Turl make an interesting study in the three well-known drawings which now exist of the front of the college, and Mr. New has to deal with the nineteenth-century skin given to it by Buckler—not, perhaps, at his best, for he was an architect of knowledge and ability, as well as an excellent and prolific draughtsman.

When Loggan's view of Pembroke was published in 1675—just about half a century after the rebuilding of Broadgates Hall as the new college—the single quadrangle was still wanting half its north front. The remaining half was not completed until 1691, so Loggan had to supply it, and his version is an intelligent but inaccurate anticipation.

He assumes a central gate tower and repeats the then completed half upon the other side, instead of placing the gate as it was ultimately carried out, at the west end of the range, where the great doctor held undergraduates with his conversation and made them forget their lectures. It is not likely that this front was begun without some idea as to its completion, and it is curious that Loggan should either not have taken the trouble to find out

what the intention was or prefer to give his own version of what he thought it should be. On the other hand, the original intention may have been changed when the extension came to be carried out. I have not had an opportunity of ascertaining the facts.

Mr. New's plate shows the building in its third state, raised and Gothicized, the original double pedimented gateway changed to its nineteenth-century modern Gothic form. His drawing of detail and fenestration is delicate, and the second quadrangle is added. It is not only a delightfully rendered view of the college, each part having its full value, and the group more interesting than could have been expected, but the charming insets and the tastefully arranged heraldry, lettering, and notes make the sheet a pleasure to look at and to study.

PERCY S. WORTHINGTON.

The Early History of Piccadilly.

The Early History of Piccadilly, Leicester Square, and Soho. By W. L. KINGSFORD, F.S.A. Cambridge University Press. 12s. 6d. net.

No one is better qualified than Mr. Kingsford to write with authority on such a subject as is dealt with in this book. His profound knowledge of the London of the remote past is sufficiently known for anyone to realize that here is a work in which every statement has been subjected to the most careful test. The results are of the greatest value to future topographers, for with the help of the hitherto almost unknown plan of London, dated 1585, Mr. Kingsford has been enabled to identify localities and to trace the sites of ancient buildings which have till now often puzzled the inquirer. The exact position of Shavers Hall, and the windmill (from which the street of that name is so called), and other landmarks, for instance, are here for the first time accurately "placed." Besides this, the author has, by careful study and the collation of contemporary records, succeeded in producing a homogeneous account of what is probably the most historically and socially interesting area in the west end. That west end is through the gradual expansion of London, becoming its centre; and as the tide of population moves ever westward, will in time be absorbed, one supposes, in a vaster east end of the city. Anything, therefore, that helps us to know its history more thoroughly is specially welcome; and this beautifully printed and illustrated volume will be a permanent treasure among the bibliographical records of our amazing city.

E. B. C.



PEMBROKE COLLEGE, OXFORD.

Brangwyn and Urushibara.

Ten Woodcuts. By URUSHIBARA. From drawings by FRANK BRANGWYN. Edition limited to 270 copies, of which 250 are for sale. Price £6 6s. John Lane The Bodley Head Ltd.

Surely the two are strange bedfellows—Brangwyn, great in every sense of the word, to whom no obstacles seem to exist, upon whom the gods have bestowed that rare and precious gift *Le Feu Sacré*, and who revels in huge canvases and cartoons—and Urushibara, meticulous in the good sense of this latterly much-abused word, self-contained, but a master in his way, whose colour-prints have met with the liveliest appreciation. But the co-operation of these two opposite poles, so to speak, has led to the happiest results, as this volume will evidence.

Mr. Lawrence Binyon has written a short but very interesting and elucidating text in which he eulogizes the great Japanese masters in the realm of colour-prints in the past, and accounts for the part Urushibara has in the renaissance of this delightful art.

The sumptuous volume under review, beautifully printed on beautiful paper, contains ten original woodcuts by this distinguished Japanese artist from original drawings—with one exception in colours—by the great English master, a charming gallery which, within its limited scope, gives fresh proofs of Brangwyn's genius and power of imagination. Every print has its innate charm, and the subjects cover a wide range, east and west, north and south, a Scutari resting-place, a stately mosque, a dock teeming with commercial activity, a group of picturesque trees from Montreuil (reproduced here), Dutch fishing boats, and so on.

To them all M. Urushibara has done the fullest justice; it has been rather a strenuous task which has taken more of the artist's time than he perhaps would like to own, but the consummation should prove an ample reward.

GEORG BRÖCHNER.

A Record of Ten Years' Theatrical Enterprise in Europe.

The New Spirit in the European Theatre, 1914-1924. By HUNTLEY CARTER. London: Ernest Benn, Ltd. Price 25s. net.

Mr. Huntley Carter has set out to make us thoroughly ashamed of ourselves, at least those of us who have any respect for the arts, and particularly the art of the theatre. He chronicles most vividly the utter degradation into which the English theatre fell during the war under the clutch of the octipedal trust which flung its tentacles in all directions. Every kind of evil passion was exploited in the theatre: hatred, obscenity, crime, lasciviousness, sexual suggestion, interspersed with vulgar and vapid futility. Those of us who visited England, and particularly London, on all-too-infrequent leaves, cannot but have noted how the theatre wallowed deeper and deeper in the slime of its own creation until there was scarcely a theatre or music-hall whose threshold a rational and healthy-minded person could cross. That is England's theatrical record during the war, and even during the peace which immediately succeeded, and such a record compares shamefully and unfavourably with that of the countries against whom we were engaged. Let us take our own great national dramatist, Shakespeare. During the season 1916-17 there was one play of Shakespeare which ran for twenty-four performances—it was Mr. H. B. Irving's revival of "Hamlet"; yet in Germany,

Austria, Poland, and Hungary, Shakespeare was being performed in various towns consistently. During one week in the autumn of 1919 there were, in Berlin, seven Shakespeare performances at various theatres of four different plays.

However, Mr. Carter's main concern, as the title of his book implies, is with the new spirit in drama which he has discovered in the theatres of Germany, Austria, Czecho-Slovakia, the new Balkan States, Russia, Poland, France, and to a very limited extent in England. This new spirit, he maintains, is the spirit of the workers. "As for me," he writes, "I dream of a regenerated theatre that shall come newborn from the workers. If I say so it is because I feel that the workers do not need regeneration, but are the regenerators." Certainly during the brief period of the Labour Party's tenure of office there were encouraging signs that some sort of theatrical regeneration was about to take place, and attempts were made, which might have proved successful, to start municipal theatres which should give performances of plays of some value instead of plays which merely pandered to low instincts and to mean intelligences. "The object of the dramatist is to create in his characters living men who embody, or come into conflict with, the fundamental forces of life." Few, indeed, are the plays fulfilling this definition which are to be found in a contemporary London theatre list.

Mr. Carter has gathered so much material in the course of his travels and investigations that he has apparently found some difficulty in condensing it within the space at his disposal, and in his attempt to do so he has indulged in complicated systems of grouping, which are not only difficult to follow but which would also appear to be arbitrary and confusing. However, the book is a valuable record of ten years' theatrical achievement in various European countries. Moreover, if it can inspire the land of Shakespeare and the Restoration dramatists to endeavour to cease lagging in the rear of European theatrical enterprise it will indeed have performed a fine service.

H. J. B.

Masterpieces of Spanish Architecture.

Masterpieces of Spanish Architecture: Romanesque and allied styles. By JOHN VAN PELT, F.A.I.A., A.D.G.F., New York: Pencil Points Press, Inc. 9x12, 100 plates. Price \$6.00 post paid.

The Spanish Romanesque churches always had an air of the fortress about them; their effect was produced by massive walls and deep-sunk doors and windows, beautifully proportioned, but with hardly a blind arch or a carved head anywhere to be seen. Ornament, however, when it did appear, was sharp and clear-cut; it added a fine, almost classical finish to the whole building, so that the result suggested not only power, but intelligent power—a thing often lacking in the Romanesque work of other countries. These Spanish churches escaped being barbarous or archaic, and their style could be used with little alteration for a bank or a power-house in a large city of to-day. The engravings themselves are wonderfully complete—an almost ideal set of measured drawings; even the cracks are carefully rendered on the stones, and the one thing missing is truth of atmosphere: for that one must wait for a new Piranesi. There is no mention of what stone the buildings are made of, but it seems ungrateful to complain of omissions, for this reprint at last makes it possible to see the style as a whole, without wading through the eighty-eight huge, unindexed portfolios from which the plates have been collected. A new branch of the Romanesque style is now opened up to the modern architect, and the Pencil Points Press must be congratulated on having made such a thing possible.

L. S. ELTON.



A STUDY BY FRANK BRANGWYN FROM "TEN WOODCUTS" BY URUSHIBARA.



Our Works at the Oval.

Frank Brangwyn, R.A.

J. WHITEHEAD & SONS, L^{TD}.

Marble Experts,

64 Kennington Oval, London, S.E.11.

THE ARCHITECTURAL REVIEW.

A DIARY OF THE MONTH.

Unless otherwise stated admission is free to all public lectures and addresses given in this Diary.

MONDAY	MARCH 1	<p>RECORDS OF BABYLON AND ASSYRIA—I. 12 noon. BRITISH MUSEUM TOURS. ARTS AND CUSTOMS OF ANCIENT EGYPT—I. 12 noon. BRITISH MUSEUM TOURS. MONUMENTS OF EGYPT—I. 3 p.m. BRITISH MUSEUM TOURS. MONUMENTS OF ASSYRIA—I. 3 p.m. BRITISH MUSEUM TOURS. GENERAL TOUR. 12 noon. VICTORIA AND ALBERT MUSEUM TOURS. DOMESTIC GLASS. 12 noon. VICTORIA AND ALBERT MUSEUM TOURS. LACE. 3 p.m. VICTORIA AND ALBERT MUSEUM TOURS. PAINTINGS (Barbizon). 3 p.m. VICTORIA AND ALBERT MUSEUM TOURS. SHAKESPEARE, by Capt. T. E. Eveson, M.A. 8 p.m. REFERENCE LIBRARY, TOWN HALL, GLOUCESTER PLACE, W.I. PARIS EXHIBITION OF 1925, by Lieut.-Col. H. W. G. Cole, O.B.E. 8 p.m. ROYAL INSTITUTE OF BRITISH ARCHITECTS, 9 CONDUIT STREET, W.I.</p>
TUESDAY	MARCH 2	<p>ARTS AND CUSTOMS OF ANCIENT EGYPT—I. 12 noon. BRITISH MUSEUM TOURS. MONUMENTS OF EGYPT—I. 12 noon. BRITISH MUSEUM TOURS. MONUMENTS OF ASSYRIA—I. 3 p.m. BRITISH MUSEUM TOURS. ARTS AND CUSTOMS OF ANCIENT EGYPT—II. 3 p.m. BRITISH MUSEUM TOURS. CARPETS. 12 noon. VICTORIA AND ALBERT MUSEUM TOURS. TAPESTRIES. 3 p.m. VICTORIA AND ALBERT MUSEUM TOURS.</p>
WEDNESDAY	MARCH 3	<p>EARLY AGE OF ITALY (Etruscans). 12 noon. BRITISH MUSEUM TOURS. EARLY GREECE (Crete and Mycenæ). 12 noon. BRITISH MUSEUM TOURS. A SELECTED SUBJECT. 3 p.m. BRITISH MUSEUM TOURS. LIFE AND ARTS OF THE DARK RACES—I. 3 p.m. BRITISH MUSEUM TOURS. MEDIÆVAL SCULPTURE. 12 noon. VICTORIA AND ALBERT MUSEUM TOURS. ARMS AND ARMOUR. 3 p.m. VICTORIA AND ALBERT MUSEUM TOURS. INDIAN SECTION—METALWORK. 3 p.m. VICTORIA AND ALBERT MUSEUM TOURS.</p>
THURSDAY	MARCH 4	<p>ORIGINS OF EUROPEAN ARCHITECTURE—I. 12 noon. BRITISH MUSEUM TOURS. EARLY AGE OF ITALY (Etruscans, etc.). 12 noon. BRITISH MUSEUM TOURS. EARLY BRITAIN—I. 3 p.m. BRITISH MUSEUM TOURS. A SELECTED SUBJECT. 3 p.m. BRITISH MUSEUM TOURS. WILLIAM MORRIS AS ARTIST (illustrated), by Professor W. R. Lethaby. 6 p.m. VICTORIA AND ALBERT MUSEUM.</p>

TO THE DESIGNS AND INSTRUCTIONS OF ARCHITECTS



A PANELLED DINING ROOM RECENTLY CARRIED OUT BY HAMPTONS.

Hamptons have large stocks of old oak, and are always pleased to quote for panelling of this character.

Hamptons are constantly carrying out the
INTERIOR WOODWORK, PANELLING,
DECORATION and COMPLETE FURNISHING
of HOTELS, CLUBS, THEATRES, SHIPS,
BANKS, INSTITUTIONS, and PUBLIC
Buildings of every description.

*A typical example of interior work recently carried out by
Hamptons is shown herewith. For many others see Hamptons'
BOOK T.I., SENT FREE.*

Hamptons are always pleased to prepare
COLOUR SCHEMES

for the Decoration and Furnishing of any Interior,
to the Architects' designs and instructions.

Also competitive Estimates for every description
of Structural Alterations, Sanitary and Electrical
Work, Interior or Exterior Decoration, Woodwork,
Panelling and Furnishing throughout.

Works and Factories:—
MILFORD WORKS,
INGATE PLACE,
QUEEN'S ROAD,
BATTERSEA, S.W. 8.

HAMPTONS
Decorators Furnishers

PALL MALL EAST,
LONDON, S.W. 1.

Telephone: GERRARD 30.

Looking Forward

The forward view becomes significant only as past endeavours are taken into consideration.

Recent years have been marked by great activity in rebuilding schemes in the most famous shopping centres of London.



Dickins & Jones, Ltd., Regent Street.



Liberty & Co., Ltd., Tudor House, Argyll Place.



Harvey Nichol's & Co., Ltd., Sloane Street.



Swan & Edgar, Ltd., Piccadilly.



Liberty & Co., Ltd., East India House, Regent Street.



Peter Robinson, Ltd., Oxford Circus.

The foregoing are among the Contracts entrusted to

HIGGS & HILL, Ltd.

BUILDING CONTRACTORS

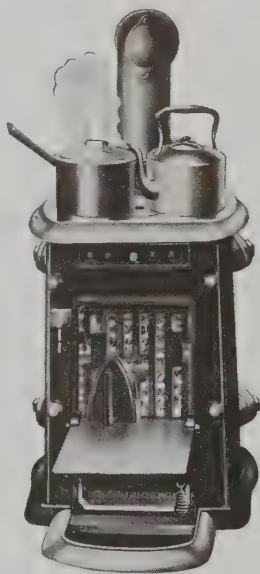
Crown Works, South Lambeth Road, S.W.8.
City Office: 14 Godliman Street, St. Paul's Churchyard, E.C.4.

Telephone: Brixton 4210.
Telephone: Central 2311.

THE ARCHITECTURAL REVIEW.

A DIARY OF THE MONTH (*continued*).

- THURSDAY MARCH 4 *(continued)*. *LATE SEVENTEENTH-CENTURY CABINET-MAKERS AND THEIR WORK*, by Ingleson C. Goodison. 7.30 p.m. GEFTRYE MUSEUM, KINGSLAND ROAD, E.
EARLY RENAISSANCE SCULPTURE. 12 noon. VICTORIA AND ALBERT MUSEUM TOURS.
DONATELLO. 3 p.m. VICTORIA AND ALBERT MUSEUM TOURS.
RAPHAEL CARTOONS. 7 p.m. VICTORIA AND ALBERT MUSEUM TOURS.
ENGLISH WATER-COLOURS. 7 p.m. VICTORIA AND ALBERT MUSEUM TOURS.
THE TOWER OF LONDON (*illustrated*), by W. McGill. 6 p.m. ISLINGTON NORTH BRANCH LIBRARY.
- FRIDAY MARCH 5 *EARLY GREECE* (*Crete and Mycenæ*). 12 noon. BRITISH MUSEUM TOURS.
HOW THE BIBLE CAME DOWN TO US. 12 noon. BRITISH MUSEUM TOURS.
GREEK AND ROMAN LIFE—I. 3 p.m. BRITISH MUSEUM TOURS.
GREEK SCULPTURE—I (*Before 450 B.C.*). 3 p.m. BRITISH MUSEUM TOURS.
BRONZE AND IVORIES. 12 noon. VICTORIA AND ALBERT MUSEUM TOURS.
CHINESE POTTERY. 12 noon. VICTORIA AND ALBERT MUSEUM TOURS.
DONATELLO. 3 p.m. VICTORIA AND ALBERT MUSEUM TOURS.
- SATURDAY MARCH 6 *SONG RECITAL*, by Sibyl Cropper and John Goss (League of Arts). 3 p.m. VICTORIA AND ALBERT LECTURE THEATRE.
GREEK AND ROMAN STATUETTES AND GEMS. 12 noon. BRITISH MUSEUM TOURS.
GREEK AND ROMAN LIFE—I. 12 noon. BRITISH MUSEUM TOURS.
A SECTIONAL TOUR. 3 p.m. BRITISH MUSEUM TOURS.
GENERAL TOUR. 3 p.m. BRITISH MUSEUM TOURS.
FRENCH EIGHTEENTH-CENTURY FURNITURE. 12 noon. VICTORIA AND ALBERT MUSEUM TOURS.
ENGLISH EIGHTEENTH-CENTURY FURNITURE. 3 p.m. VICTORIA AND ALBERT MUSEUM TOURS.
INDIAN SECTION: MOGUL ART. 3 p.m. VICTORIA AND ALBERT MUSEUM TOURS.
GENERAL TOUR. 7 p.m. VICTORIA AND ALBERT MUSEUM TOURS.
LACQUER. 7 p.m. VICTORIA AND ALBERT MUSEUM TOURS.
RECEIVING DAY FOR ROYAL INSTITUTE OF PAINTERS IN WATER-COLOURS.
- MONDAY MARCH 8 *EARLY BRITAIN—II*. 12 noon. BRITISH MUSEUM TOURS.
EARLY CHRISTIAN PERIOD. 12 noon. BRITISH MUSEUM TOURS.
GREEK SCULPTURE—I. 3 p.m. BRITISH MUSEUM TOURS.
MONUMENTS OF EGYPT—II. 3 p.m. BRITISH MUSEUM TOURS.
EARLY COSTUMES. 12 noon. VICTORIA AND ALBERT MUSEUM TOURS.
FRENCH WOODWORK. 12 noon. VICTORIA AND ALBERT MUSEUM TOURS.
COSTUMES OF THE EIGHTEENTH CENTURY. 3 p.m. VICTORIA AND ALBERT MUSEUM TOURS.
COPTIC TAPESTRIES. 3 p.m. VICTORIA AND ALBERT MUSEUM TOURS.



Tested and approved by the
 GOOD HOUSEKEEPING INSTITUTE
 (awarded a rating of 95 %).

IDEAL DOMESTIC BOILERS

Open Fire and Enclosed

(Seven sizes)

List Prices from £5 9s. 6d.

Burn coke or anthracite (smokeless).
 Wide waterways—less frequent cleaning
 —less risk of fracture.
 Circular firepot—facilitates cleaning.
 Can be made rustless.
 Polished top-plate for heating pans.
 Low initial outlay and working cost.

Descriptive printed matter
 post free on request.

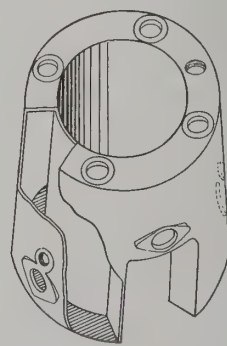


Diagram showing accessibility
 of waterways through the
 ample cleanout openings.

NATIONAL RADIATOR COMPANY

LIMITED.

Offices, Showrooms & Works: HULL, Yorks. | London Showrooms: 439 & 441 Oxford St., W.1.
 Agents: BAXENDALE & CO., LTD., Miller St. Works, MANCHESTER. WILLIAM MACLEOD & CO., 60, 62, & 64 Robertson St., Glasgow.

By Royal
HIS MAJESTY GEORGE IV
HIS MAJESTY WILLIAM IV
HER MAJESTY VICTORIA



Warrant to
HIS MAJESTY EDWARD VII
HIS MAJESTY GEORGE V

JACKSONS' ARCHITECTURAL DECORATIONS



"ADAM"

Wall Treatment in Fibrous
Plaster made from original
"Adam" moulds.

Architects are cordially invited
to call and inspect at their
leisure the very interesting
"Adam" patterns and moulds
in our possession.

These patterns and moulds
form a unique collection of
"Adam" originals, of which
we are the sole proprietors.

They were made under the
personal direction of the famous
brothers, Adam, and have been
and are being used in many of
the high-class decorations on
which our reputation rests.

G. JACKSON & SONS, Ltd.
49 RATHBONE PLACE, OXFORD STREET,
LONDON, W.1

THE ARCHITECTURAL REVIEW.

A DIARY OF THE MONTH (*continued*).

- TUESDAY MARCH 9** *GREEK SCULPTURE—II (Elgin Marbles).* 12 noon. BRITISH MUSEUM TOURS.
MONUMENTS OF ASSYRIA—II. 12 noon. BRITISH MUSEUM TOURS.
EARLY BRITAIN—III (Bronze Age). 3 p.m. BRITISH MUSEUM TOURS.
LIFE AND ARTS OF THE DARK RACES—II. 3 p.m. BRITISH MUSEUM TOURS.
ENGLISH PLATE. 12 noon. VICTORIA AND ALBERT MUSEUM TOURS.
CONTINENTAL PLATE. 3 p.m. VICTORIA AND ALBERT MUSEUM TOURS.
- WEDNESDAY MARCH 10** *PIANOFORTE RECITAL, by Harold Craxton (League of Arts).* 3 p.m. VICTORIA AND ALBERT LECTURE THEATRE.
A SELECTED SUBJECT. 12 noon. BRITISH MUSEUM TOURS.
EARLY BRITAIN—I (Old Stone Age). 12 noon. BRITISH MUSEUM TOURS.
EARLY BRITAIN—IV (Iron Age). 3 p.m. BRITISH MUSEUM TOURS.
A SELECTED SUBJECT. 3 p.m. BRITISH MUSEUM TOURS.
COUNCIL MEETING. 4.15 p.m. ROYAL SOCIETY OF LITERATURE, 2 BLOOMSBURY SQUARE, W.C.1.
PROFESSORIAL LECTURE. 5.15 p.m. ROYAL SOCIETY OF LITERATURE, 2 BLOOMSBURY SQUARE, W.C.1.
PERSIAN ART. 12 noon. VICTORIA AND ALBERT MUSEUM TOURS.
FRENCH RENAISSANCE FURNITURE. 3 p.m. VICTORIA AND ALBERT MUSEUM TOURS.
- THURSDAY MARCH 11** *ARTS AND CUSTOMS OF ANCIENT EGYPT—II.* 12 noon. BRITISH MUSEUM TOURS.
RECORDS OF BABYLON AND ASSYRIA—I. 12 noon. BRITISH MUSEUM TOURS.
THE ROMANS IN BRITAIN—I. 3 p.m. BRITISH MUSEUM TOURS.
EARLY BRITAIN—II (Late Stone Age). 3 p.m. BRITISH MUSEUM TOURS.
THE READING OF PLAYS, by Mr. St. John Ervine. 8.30 p.m. MORTIMER HALL, MORTIMER STREET, W.1.
 Prices of admission (by ticket only) : Reserved Course Ticket for the Five Lectures, 7/6; Unreserved ditto, 4/-
 A few Unreserved Single Tickets for each Lecture, 1/- All applications for tickets should be made to : The
 Organizing Secretary, National Book Council, 30 Little Russell Street, W.C.1.
GOTHIC AND EARLY TUDOR FURNITURE AND WOODWORK. By H. Clifford Smith, F.S.A. 6 p.m.
 VICTORIA AND ALBERT MUSEUM LECTURE THEATRE.
ST. PAUL'S CATHEDRAL, by H. C. Bradshaw, A.R.I.B.A. 7.30 p.m. GEFFRYE MUSEUM, KINGSLAND
 ROAD, E.
SOME MODERN COMPOSERS, by Miss S. M. Warner. 8 p.m. FULHAM PUBLIC LIBRARY, 598 FULHAM
 ROAD, S.W.
ARCHITECTURE. 12 noon. VICTORIA AND ALBERT MUSEUM TOURS.
INDIAN SECTION: PAINTINGS. 3 p.m. VICTORIA AND ALBERT MUSEUM TOURS.
DELLA ROBBIA. 3 p.m. VICTORIA AND ALBERT MUSEUM TOURS.
MICHELANGELO. 7 p.m. VICTORIA AND ALBERT MUSEUM TOURS.
CHINESE ART. 7 p.m. VICTORIA AND ALBERT MUSEUM TOURS.

ESTABLISHED 1816

G. N. **HADEN** & SONS,
LTD.

LINCOLN
HOUSE,
60 KINGSWAY,
LONDON,
W.C.2

□◆
TELEPHONE :
HOLBORN
1257
(3 LINES)



MESSRS. LIBERTY'S NEW PREMISES, REGENT STREET.
 Architects: MESSRS. E. T. & E. STANLEY HALL, M.A., F.R.I.B.A.

HEATING,
VENTILATING,
AND
ELECTRICAL
ENGINEERS

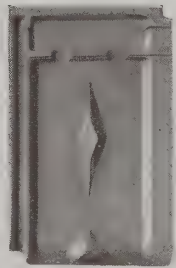
◆□◆
TELEGRAMS :
"WARMTH,
WESTCENT,
LONDON"

THE HEATING, VENTILATING, OZONAIR PLANT, AND HOT WATER SERVICE AT
DISTRICT BANK, CORNHILL
 WAS CARRIED OUT BY HADENS

ALSO AT TROWBRIDGE, MANCHESTER, BIRMINGHAM, GLASGOW, DUBLIN, NEWCASTLE-ON-TYNE, BRISTOL,
 CARDIFF, BOURNEMOUTH, BRUSSELS.



Distinction



BEAUVAIS ROOFING TILES

are in a class by themselves. They are distinctly different from all other roofing tiles. They are manufactured from one of the finest clays in Europe. Their colour is a delightful shade of deep maroon; they are fired to a temperature of 2,100° Fahrenheit, resulting in a certain vitrification which makes them as hard as stoneware; and their absorption of water is less than one per cent. No other good tiles are priced more moderately.

LANGLEY LONDON LIMITED

SOLE IMPORTERS AND DISTRIBUTORS

One hundred and sixty-one, Borough
High Street, London, South East One.

•NEILL•

THE ARCHITECTURAL REVIEW.

A DIARY OF THE MONTH (*continued*).

FRIDAY	MARCH 12	<p><i>HOW THE BIBLE CAME DOWN TO US.</i> 12 noon. BRITISH MUSEUM TOURS.</p> <p><i>ILLUMINATED MANUSCRIPTS.</i> 12 noon. BRITISH MUSEUM TOURS.</p> <p><i>MONUMENTS OF EGYPT—II.</i> 3 p.m. BRITISH MUSEUM TOURS.</p> <p><i>GREEK SCULPTURE—II.</i> 3 p.m. BRITISH MUSEUM TOURS.</p> <p><i>A GENERAL TOUR.</i> 12 noon. VICTORIA AND ALBERT MUSEUM TOURS.</p> <p><i>FRENCH PORCELAIN.</i> 12 noon. VICTORIA AND ALBERT MUSEUM TOURS.</p> <p><i>ORIENTAL RUGS.</i> 3 p.m. VICTORIA AND ALBERT MUSEUM TOURS.</p>
SATURDAY	MARCH 13	<p><i>STRING QUARTET AND SONGS: THE SPENCER DYKE QUARTET.</i> 3 p.m. Phyllis Mayson (League of Arts). VICTORIA AND ALBERT MUSEUM LECTURE THEATRE.</p> <p><i>THE ROMANS IN BRITAIN—II.</i> 12 noon. BRITISH MUSEUM TOURS.</p> <p><i>EARLY BRITAIN—III.</i> 12 noon. BRITISH MUSEUM TOURS.</p> <p><i>GENERAL TOUR.</i> 3 p.m. BRITISH MUSEUM TOURS.</p> <p><i>A SECTIONAL TOUR.</i> 3 p.m. BRITISH MUSEUM TOURS.</p> <p><i>CHINESE PORCELAIN—I.</i> 12 noon. VICTORIA AND ALBERT MUSEUM TOURS.</p> <p><i>CHINESE PORCELAIN—II.</i> 3 p.m. VICTORIA AND ALBERT MUSEUM TOURS.</p> <p><i>INDIAN SECTION: WOODWORK.</i> 3 p.m. VICTORIA AND ALBERT MUSEUM TOURS.</p> <p><i>CHINESE PORCELAIN—III.</i> 7 p.m. VICTORIA AND ALBERT MUSEUM TOURS.</p> <p><i>ITALIAN SCULPTURE.</i> 7 p.m. VICTORIA AND ALBERT MUSEUM TOURS.</p>
MONDAY	MARCH 15	<p><i>RECORDS OF BABYLON AND ASSYRIA—II.</i> 12 noon. BRITISH MUSEUM TOURS.</p> <p><i>ARTS AND CUSTOMS OF ANCIENT EGYPT—III.</i> 12 noon. BRITISH MUSEUM TOURS.</p> <p><i>MONUMENTS OF ASSYRIA—II.</i> 3 p.m. BRITISH MUSEUM TOURS.</p> <p><i>GREEK SCULPTURE—II.</i> 3 p.m. BRITISH MUSEUM TOURS.</p> <p><i>THE ELIZABETHAN STAGE,</i> by Duncan Gray. 8 p.m. REFERENCE LIBRARY, TOWN HALL, GLOUCESTER PLACE, W.I.</p> <p><i>BAYEUX TAPESTRY—I.</i> 12 noon. VICTORIA AND ALBERT MUSEUM TOURS.</p> <p><i>ECCLESIASTICAL METALWORK.</i> 12 noon. VICTORIA AND ALBERT MUSEUM TOURS.</p> <p><i>BAYEUX TAPESTRY.</i> 3 p.m. VICTORIA AND ALBERT MUSEUM TOURS.</p> <p><i>CHINESE POTTERY.</i> 3 p.m. VICTORIA AND ALBERT MUSEUM TOURS.</p> <p><i>GENERAL MEETING.</i> 8 p.m. ROYAL INSTITUTE OF BRITISH ARCHITECTS, 9 CONDUIT STREET, W.I.</p>
TUESDAY	MARCH 16	<p><i>THE GREEK VASES.</i> 12 noon. BRITISH MUSEUM TOURS.</p> <p><i>GREEK AND ROMAN LIFE.</i> 12 noon. BRITISH MUSEUM TOURS.</p> <p><i>ARTS AND CUSTOMS OF ANCIENT EGYPT—III.</i> 3 p.m. BRITISH MUSEUM TOURS.</p> <p><i>RECORDS OF BABYLON AND ASSYRIA—III.</i> 3 p.m. BRITISH MUSEUM TOURS.</p> <p><i>GOLDWORK AND JEWELLERY.</i> 12 noon. VICTORIA AND ALBERT MUSEUM TOURS.</p> <p><i>PRECIOUS STONES.</i> 3 p.m. VICTORIA AND ALBERT MUSEUM TOURS.</p>



Main Staircase in Oak, New Offices for the Southampton Harbour Board. E. Cooper Poole, Esq., Architect. All the hardwood joinery in the above building supplied and fixed by us.

ARCHITECTURAL WOODWORK

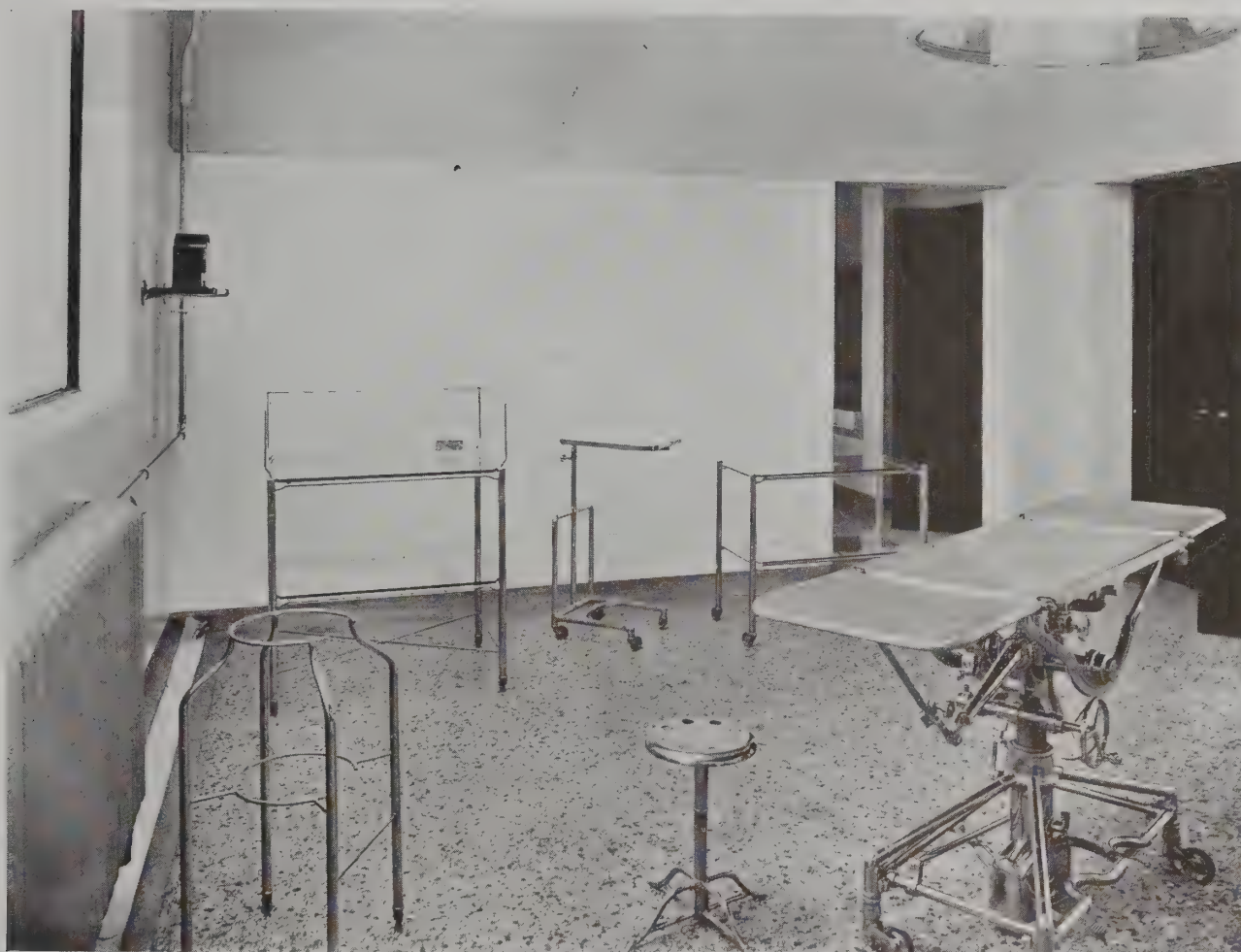
PANELLING IN ALL PERIODS
BANK FITTINGS & FURNITURE
PATENT REVOLVING DOORS
PARQUET FLOORING
STAIRCASES
CHURCH WOODWORK

SCHEMES AND ESTIMATES
SUBMITTED ON APPLICATION

SAMUEL **ELLIOTT & SONS**
READING LTD.

Phone :
436 & 437 Reading.

Phone : London
Mayfair 1599.



OPERATING THEATRE, LEICESTER PRIVATE HOSPITAL,
REGENT ROAD, LEICESTER.

*Architects: Messrs. Tait & Herbert, A.R.I.B.A.,
18 Friar Lane, Leicester.*

EXACTING REQUIREMENTS

THE materials used in a hospital are admittedly selected with exceptional care owing to the exacting nature of a hospital's requirements. The increasing number of Hospitals in which Vitrolite is being used for wall linings, shelves, table-tops, instrument cupboards, etc., is, therefore, evidence of its pre-eminent qualities.

The same high standards make Vitrolite ideal for private bathrooms and lavatories. The adoption of Jade or Ivory-coloured Vitrolite, or a skilful combination of Snow-White and Jet-Black Vitrolite, enable an artistic and uncommon effect to be secured which is impossible with any other material.

VITROLITE CONSTRUCTION CO. (EUROPE) LIMITED
1. VICTORIA STREET, WESTMINSTER, LONDON. S.W.1.

THE ARCHITECTURAL REVIEW.

A DIARY OF THE MONTH (*continued*).

- WEDNESDAY MARCH 17 *A SELECTED SUBJECT*. 12 noon. BRITISH MUSEUM TOURS.
EARLY BRITAIN—IV. 12 noon. BRITISH MUSEUM TOURS.
ANGLO-SAXON PERIOD—I. 3 p.m. BRITISH MUSEUM TOURS.
A SELECTED SUBJECT. 3 p.m. BRITISH MUSEUM TOURS.
MINIATURES. 12 noon. VICTORIA AND ALBERT MUSEUM TOURS.
RODIN. 3 p.m. VICTORIA AND ALBERT MUSEUM TOURS.
INDIAN SECTION: POTTERY. 3 p.m. VICTORIA AND ALBERT MUSEUM TOURS.
- THURSDAY MARCH 18 *ORIGINS OF EUROPEAN ARCHITECTURE—II*. 12 noon. BRITISH MUSEUM TOURS.
THE ROMANS IN BRITAIN—I. 12 noon. BRITISH MUSEUM TOURS.
MONUMENTS OF EGYPT—III. 3 p.m. BRITISH MUSEUM TOURS.
GREEK SCULPTURE—III. 3 p.m. BRITISH MUSEUM TOURS.
HAND-WOVEN CARPETS (illustrated), by C. E. C. Tattersall. 6 p.m. VICTORIA AND ALBERT MUSEUM LECTURE THEATRE.
THE FURNITURE OF ROBERT AND JAMES ADAM, 1758–1792, by Arthur T. Bolton, F.R.I.B.A. 7.30 p.m. THE GEFFRYE MUSEUM, KINGSLAND ROAD, E.
EXHIBITION OF WATER-COLOURS OF JAPAN, by Také Sato. Opening day at ST. GEORGE'S GALLERY, 32A GEORGE STREET, W.I. Admission free. 10–6, 10–5 on Saturdays.
EARLY ENGLISH FURNITURE. 12 noon. VICTORIA AND ALBERT MUSEUM TOURS.
ENGLISH SEVENTEENTH-CENTURY FURNITURE. 3 p.m. VICTORIA AND ALBERT MUSEUM TOURS.
ENGLISH EIGHTEENTH-CENTURY FURNITURE. 7 p.m. VICTORIA AND ALBERT MUSEUM TOURS.
JAPANESE PAINTINGS. 7 p.m. VICTORIA AND ALBERT MUSEUM TOURS.
- FRIDAY MARCH 19 *ARTS AND CUSTOMS OF ANCIENT EGYPT—IV*. 12 noon. BRITISH MUSEUM TOURS.
HITTITE AND HEBREW COLLECTIONS. 12 noon. BRITISH MUSEUM TOURS.
LIFE AND ARTS OF THE DARK RACES. 3 p.m. BRITISH MUSEUM TOURS.
THE ROMANS IN BRITAIN—II. 3 p.m. BRITISH MUSEUM TOURS.
COSTUMES OF THE NINETEENTH CENTURY. 12 noon. VICTORIA AND ALBERT MUSEUM TOURS.
ENGLISH POTTERY. 12 noon. VICTORIA AND ALBERT MUSEUM TOURS.
COREAN POTTERY. 3 p.m. VICTORIA AND ALBERT MUSEUM TOURS.
- SATURDAY MARCH 20 *COMPOSERS' CONCERT*. Armstrong Gibbs and Arthur Benjamin will present some of their works (League of Arts). 3 p.m. VICTORIA AND ALBERT MUSEUM LECTURE THEATRE.
HISTORICAL AND LITERARY MSS. 12 noon. BRITISH MUSEUM TOURS.
ORIGINS OF WRITING AND MATERIALS. 12 noon. BRITISH MUSEUM TOURS.
A SECTIONAL TOUR. 3 p.m. BRITISH MUSEUM TOURS.
A GENERAL TOUR. 3 p.m. BRITISH MUSEUM TOURS.
A GENERAL TOUR. 12 noon. VICTORIA AND ALBERT MUSEUM TOURS.
LACE. 3 p.m. VICTORIA AND ALBERT MUSEUM TOURS.
INDIAN SECTION: TEXTILES. 3 p.m. VICTORIA AND ALBERT MUSEUM TOURS.
BRONZES AND IVORIES. 7 p.m. VICTORIA AND ALBERT MUSEUM TOURS.
ENGLISH PRIMITIVES. 7 p.m. VICTORIA AND ALBERT MUSEUM TOURS.
ROYAL INSTITUTE OF PAINTERS IN WATER-COLOURS. Private View Day. 195 PICCADILLY, W.
R.I.B.A. VISIT TO DEVONSHIRE HOUSE BUILDINGS. Arranged by Art Standing Committee.



MARBLE LOADING DEPÔT, ITALY.

FARMER & BRINDLEY LTD.

MARBLE QUARRY OWNERS AND WORKERS
 63 WESTMINSTER BRIDGE ROAD, LONDON, S.E.1



Copy-
right
L. B. Atkinson.
Exclusive Licensees,
Members of the C.M.A.

*Only the best
is really
good enough!*

YOU cannot save money by using low grade cable. No mistaken economy is likely to prove more expensive. The "saving" soon disappears, carrying much more with it when breakdowns and repairs begin. The only sound economy is to use C.M.A. Cable. It costs slightly more but it spends less.

C.M.A.

Regd. Trade Mark 422219-20-21

Stands for Cable Security

*Cheap cables
are a risky
speculation*

*C.M.A. cables
are a sound
investment*

MAKERS OF C.M.A. CABLES :—

The Anchor Cable Co. Ltd.	W. T. Henley's Telegraph Works Co. Ltd.	The Macintosh Cable Co. Ltd.
British Insulated Cables Ltd.		Pirelli-General Cable Works Ltd.
Callender's Cable and Construction Co. Ltd.	The India Rubber, Gutta-Percha, and Telegraph Works Co. Ltd.	St. Helens Cable and Rubber Co. Ltd.
The Craigpark Electric Cable Co. Ltd.	Johnson & Phillips, Ltd.	Siemens Brothers & Co. Ltd.
The Enfield Cable Works Ltd.	Liverpool Electric Cable Co. Ltd.	Standard Telephones & Cables Ltd. (formerly Western Electric Co. Ltd.)
W. T. Glover & Co. Ltd.	The London Electric Wire Co. and Smiths Ltd.	Union Cable Co. Ltd.
The Greengate and Irwell Rubber Co. Ltd.		

THE ARCHITECTURAL REVIEW.

A DIARY OF THE MONTH (*continued*).

MONDAY	MARCH 22	<p>GREEK AND ROMAN LIFE—II. 12 noon. BRITISH MUSEUM TOURS. GREEK AND ROMAN STATUETTES AND GEMS. 12 noon. BRITISH MUSEUM TOURS. MONUMENTS OF ASSYRIA—III. 3 p.m. BRITISH MUSEUM TOURS. GREEK SCULPTURE—IV. 3 p.m. BRITISH MUSEUM TOURS. TAPESTRIES. 12 noon. VICTORIA AND ALBERT MUSEUM LECTURES. ENAMELS. 12 noon. VICTORIA AND ALBERT MUSEUM LECTURES. CARPETS. 3 p.m. VICTORIA AND ALBERT MUSEUM LECTURES. ENGLISH PORCELAIN. 3 p.m. VICTORIA AND ALBERT MUSEUM LECTURES. ROYAL INSTITUTE OF PAINTERS. Opening Day. 196 PICCADILLY, W.</p>
TUESDAY	MARCH 23	<p>EARLY CHRISTIAN PERIOD. 12 noon. BRITISH MUSEUM TOURS. ANGLO-SAXON PERIOD—I. 12 noon. BRITISH MUSEUM TOURS. GREEK SCULPTURE—III. 3 p.m. BRITISH MUSEUM TOURS. MONUMENTS OF ASSYRIA—III. 3 p.m. BRITISH MUSEUM TOURS. ENGLISH PORCELAIN. 12 noon. VICTORIA AND ALBERT MUSEUM TOURS. FRENCH PORCELAIN. 3 p.m. VICTORIA AND ALBERT MUSEUM TOURS.</p>
WEDNESDAY	MARCH 24	<p>ANGLO-SAXON PERIOD—II. 12 noon. BRITISH MUSEUM TOURS. LIFE AND ARTS OF THE DARK RACES—III. 12 noon. BRITISH MUSEUM TOURS. GREEK SCULPTURE—IV. 3 p.m. BRITISH MUSEUM TOURS. A SELECTED SUBJECT. 3 p.m. BRITISH MUSEUM TOURS. 24TH ORDINARY MEETING. 5 p.m. ROYAL SOCIETY OF LITERATURE, 2 BLOOMSBURY SQUARE, W.C.I. (subject to confirmation by admission card). ECCLESIASTICAL EMBROIDERIES. 12 noon. VICTORIA AND ALBERT MUSEUM TOURS. ITALIAN RENAISSANCE FURNITURE. 3 p.m. VICTORIA AND ALBERT MUSEUM TOURS.</p>
THURSDAY	MARCH 25	<p>LIFE AND ARTS OF THE MIDDLE AGES. 12 noon. BRITISH MUSEUM TOURS. ARTS AND CUSTOMS OF ANCIENT EGYPT—IV. 12 noon. BRITISH MUSEUM TOURS. A SELECTED SUBJECT. 3 p.m. BRITISH MUSEUM TOURS. MONUMENTS OF EGYPT—III. 3 p.m. BRITISH MUSEUM TOURS. READING BACK, by Michael Sadleir. 8.30 p.m. THE SOCIETY OF BOOKMEN, MORTIMER HALL, W.I. Price of Admission (by ticket only) : Reserved Course Ticket for the Five Lectures, 7/6; Unreserved ditto, 4/-; a few Unreserved Single Tickets for each Lecture, 1/-. All applications for tickets should be made to : The Organizing Secretary, National Book Council, 30 Little Russell Street, W.C.I. ENGLISH DOMESTIC EMBROIDERIES (<i>illustrated</i>), by A. J. B. Wace. 6 p.m. VICTORIA AND ALBERT MUSEUM LECTURE THEATRE. DECORATING AND FURNISHING A ROOM, by E. T. Warne. 7.30 p.m. GEFFRYE MUSEUM, KINGSLAND ROAD, E. ENGLISH PLATE. 12 noon. VICTORIA AND ALBERT MUSEUM TOURS. INDIA SECTION : SCULPTURE. 3 p.m. VICTORIA AND ALBERT MUSEUM TOURS. ECCLESIASTICAL METALWORK. 3 p.m. VICTORIA AND ALBERT MUSEUM TOURS. PRECIOUS STONES. 7 p.m. VICTORIA AND ALBERT MUSEUM TOURS. INDIAN SECTION : ARCHITECTURE. 7 p.m. VICTORIA AND ALBERT MUSEUM TOURS.</p>



Marble work
of Quality

ANGLO South American BANK Bradford.

Messrs. W. J. Morley & Son, Architects.

THIS happy interior might well have been inspired by the words of Professor Lethaby, in one of his essays, as follows:—

"Modern buildings have too much that is merely capricious . . . One rather confusing element is the question of decoration . . . Here, much may be accepted as obvious; casings and inlays of finer material, the glitter of gold, harmonious change of colour, some little intricacy of workmanship . . .

"The commonplaces of ordinary architectural 'ornamentation' cannot be justified . . . After all, we must remember that beauty may be unadorned."

Architecture—The Modern Position. Prof. W. R. LETHABY.

THE beauty in simple lines, allied to fine materials and workmanship, is well shown in the illustration of this Bradford bank. The marble panels of Statuary Vein have inlay borders of golden Sienna, and are framed by veinless Statuary margins, with contrasting dark green Tinos plinths and pilasters.

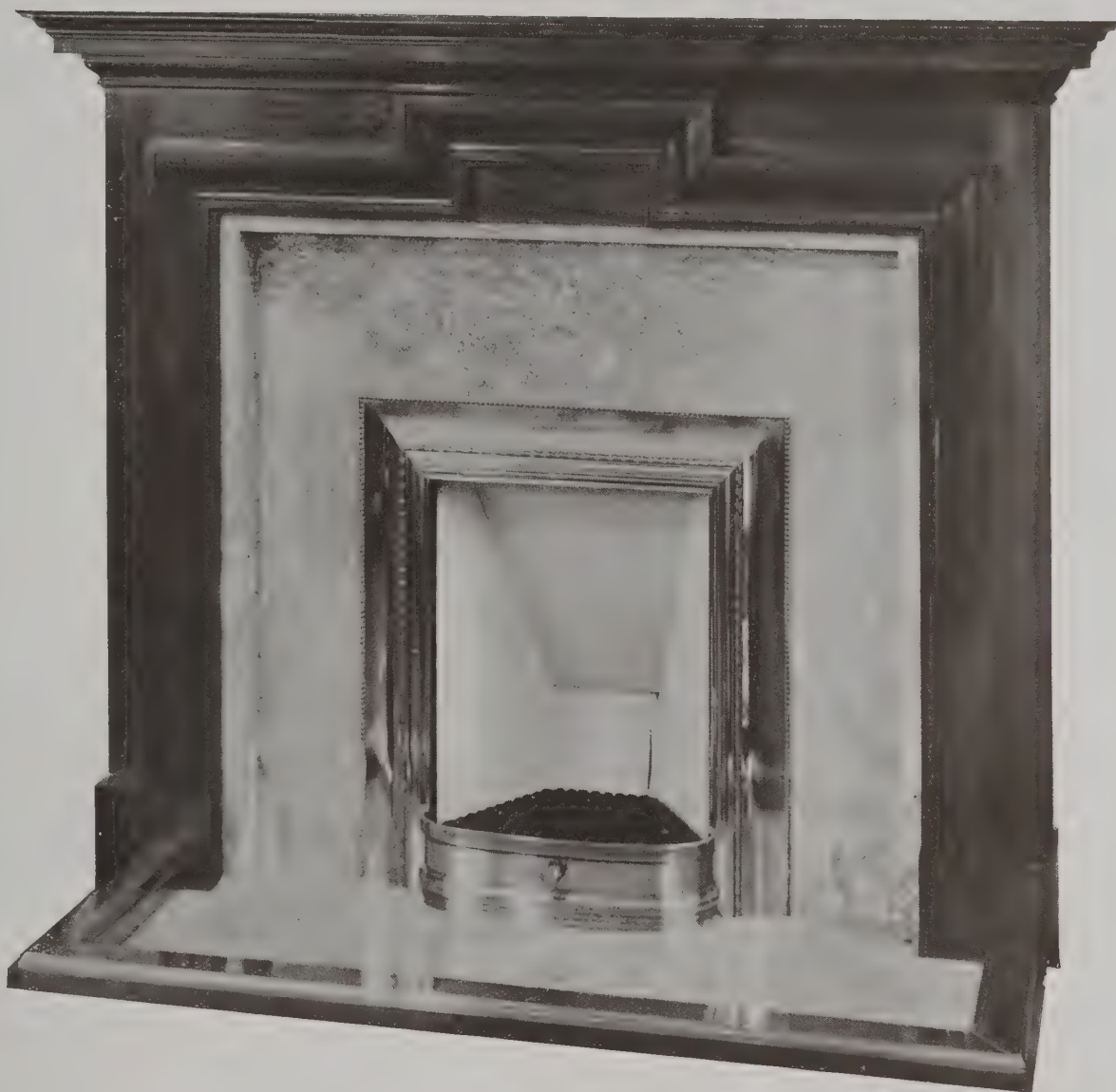
This marble work takes its place serenely in a decorative scheme that is dignified and fine.

FENNING

AND COMPANY, LTD.,

Marble and Granite Specialists,
PALACE WHARF, RAINVILLE ROAD,
HAMMERSMITH - LONDON - W.6.

THE "HEAPED" FIRE



The "Heaped" Fire is the final development of the principles and practices with which Bratt Colbran revolutionized fireplace design and efficiency nearly thirty years ago.

Write for Illustrated Catalogue.

BRATT COLBRAN & CO
and the Heaped Fire Company Ltd

10, Mortimer St London W.1

Telephone Museum 6701 & 6702 Telegrams "Proteus Wesdo London"

THE ARCHITECTURAL REVIEW.

A DIARY OF THE MONTH (*continued*).

FRIDAY	MARCH 26	ILLUMINATED MSS. 12 noon. BRITISH MUSEUM TOURS. HISTORICAL AND LITERARY MSS. 12 noon. BRITISH MUSEUM TOURS. ORIGINS OF WRITING AND MATERIALS. 3 p.m. BRITISH MUSEUM TOURS. ANGLO-SAXON PERIOD. 3 p.m. BRITISH MUSEUM TOURS. VESTMENTS. 12 noon. VICTORIA AND ALBERT MUSEUM TOURS. ILLUMINATED MSS. 12 noon. VICTORIA AND ALBERT MUSEUM TOURS. STAINED GLASS. 3 p.m. VICTORIA AND ALBERT MUSEUM TOURS.
SATURDAY	MARCH 27	HITTITE AND HEBREW COLLECTIONS. 12 noon. BRITISH MUSEUM TOURS. LIFE AND ARTS OF THE MIDDLE AGES. 12 noon. BRITISH MUSEUM TOURS. GENERAL TOUR. 3 p.m. BRITISH MUSEUM TOURS. SECTIONAL TOUR. 3 p.m. BRITISH MUSEUM TOURS. IRONWORK. 12 noon. VICTORIA AND ALBERT MUSEUM TOURS. GENERAL TOUR. 3 p.m. VICTORIA AND ALBERT MUSEUM TOURS. INDIAN SECTION: JADE. 3 p.m. VICTORIA AND ALBERT MUSEUM TOURS. RAPHAEL CARTOONS. 7 p.m. VICTORIA AND ALBERT MUSEUM TOURS. TAPESTRIES. 7 p.m. VICTORIA AND ALBERT MUSEUM TOURS.
MONDAY	MARCH 29	THE BEGINNINGS OF MODERN MUSIC, by Students of the Royal Academy of Music. 8 p.m. REFERENCE LIBRARY, TOWN HALL, GLOUCESTER PLACE, W.I. RECORDS OF BABYLON AND ASSYRIA. 12 noon. BRITISH MUSEUM TOURS. ARTS AND CUSTOMS OF ANCIENT EGYPT. 12 noon. BRITISH MUSEUM TOURS. MONUMENTS OF EGYPT. 3 p.m. BRITISH MUSEUM TOURS. MONUMENTS OF ASSYRIA. 3 p.m. BRITISH MUSEUM TOURS. ORIENTAL POTTERY. 12 noon. VICTORIA AND ALBERT MUSEUM TOURS. CELTIC ORNAMENT. 12 noon. VICTORIA AND ALBERT MUSEUM TOURS. EUROPEAN POTTERY. 3 p.m. VICTORIA AND ALBERT MUSEUM TOURS. CHINESE PORCELAIN. 3 p.m. VICTORIA AND ALBERT MUSEUM TOURS. GENERAL BUSINESS MEETING. 8 p.m. Election of Royal Gold Medallist for 1926 and Members. ROYAL INSTITUTE OF BRITISH ARCHITECTS, 9 CONDUIT STREET, W.I.
TUESDAY	MARCH 30	HITTITE AND HEBREW COLLECTIONS. 12 noon. BRITISH MUSEUM TOURS. ARTS AND CUSTOMS OF ANCIENT EGYPT. 12 noon. BRITISH MUSEUM TOURS. EARLY GREECE (Crete and Mycenæ). 3 p.m. BRITISH MUSEUM TOURS. MONUMENTS OF ASSYRIA. 3 p.m. BRITISH MUSEUM TOURS. ARCHITECTURE. 12 noon. VICTORIA AND ALBERT MUSEUM TOURS. ARMS AND ARMOUR. 3 p.m. VICTORIA AND ALBERT MUSEUM TOURS. IRONWORK. 3 p.m. VICTORIA AND ALBERT MUSEUM TOURS.
WEDNESDAY	MARCH 31	GREEK AND ROMAN VASES, STATUETTES AND GEMS. 12 noon. BRITISH MUSEUM TOURS. GREEK AND ROMAN LIFE. 12 noon. BRITISH MUSEUM TOURS. EARLY AGE OF ITALY. 3 p.m. BRITISH MUSEUM TOURS. GREEK SCULPTURE. 3 p.m. BRITISH MUSEUM TOURS. MEDIÆVAL IVORIES. 12 noon. VICTORIA AND ALBERT MUSEUM TOURS. INDIAN SECTION: MOGUL PAINTINGS. 3 p.m. VICTORIA AND ALBERT MUSEUM TOURS.

COUNTRY HOUSE LIGHTING & HEATING



We have over 21 years' experience in the design of complete installations for Electric Lighting, Heating, and Power purposes. Our installations have been remarkably successful in giving complete satisfaction to our numerous clients.

We stake our reputation on our work continuing to give satisfaction after completion, and make it our business to see that it does so.

We invite your inquiries, and will be pleased to furnish estimates for the erection of plants in any part of the country.

H.J. CASH & CO. LTD.

CAXTON HOUSE, WESTMINSTER S.W.1.
TELEPHONE VICTORIA 4490 AND 4491

THE . . .

DELTA METAL CO., LTD.

Delta Works,
EAST GREENWICH, LONDON, S.E. 10
(and at BIRMINGHAM).

Over 30 years' world-wide reputation as
Specialists in High-Class Constructional Bronzes.
Sole Manufacturers of

"DELTA" BRAND

(Registered Trade Mark).

**BRONZE, BRASS, YELLOW METAL,
WHITE METAL, COPPER,**
and other non-ferrous metals and alloys.

"DELTA" EXTRUDED SECTIONS for Casements, Sash and Water Bars, Stays, Mouldings, Door Plates, Stairtreads and Nosings, &c.

"DELTA" SILVER BRONZE for ornamental work.

"DELTA" BRONZE No. IV. The most durable malleable Bronze. Can be cast, forged, stamped, pressed, etc. Stronger than steel, tough as wrought iron, highest resistance to corrosion. Specially adapted for art metal work.

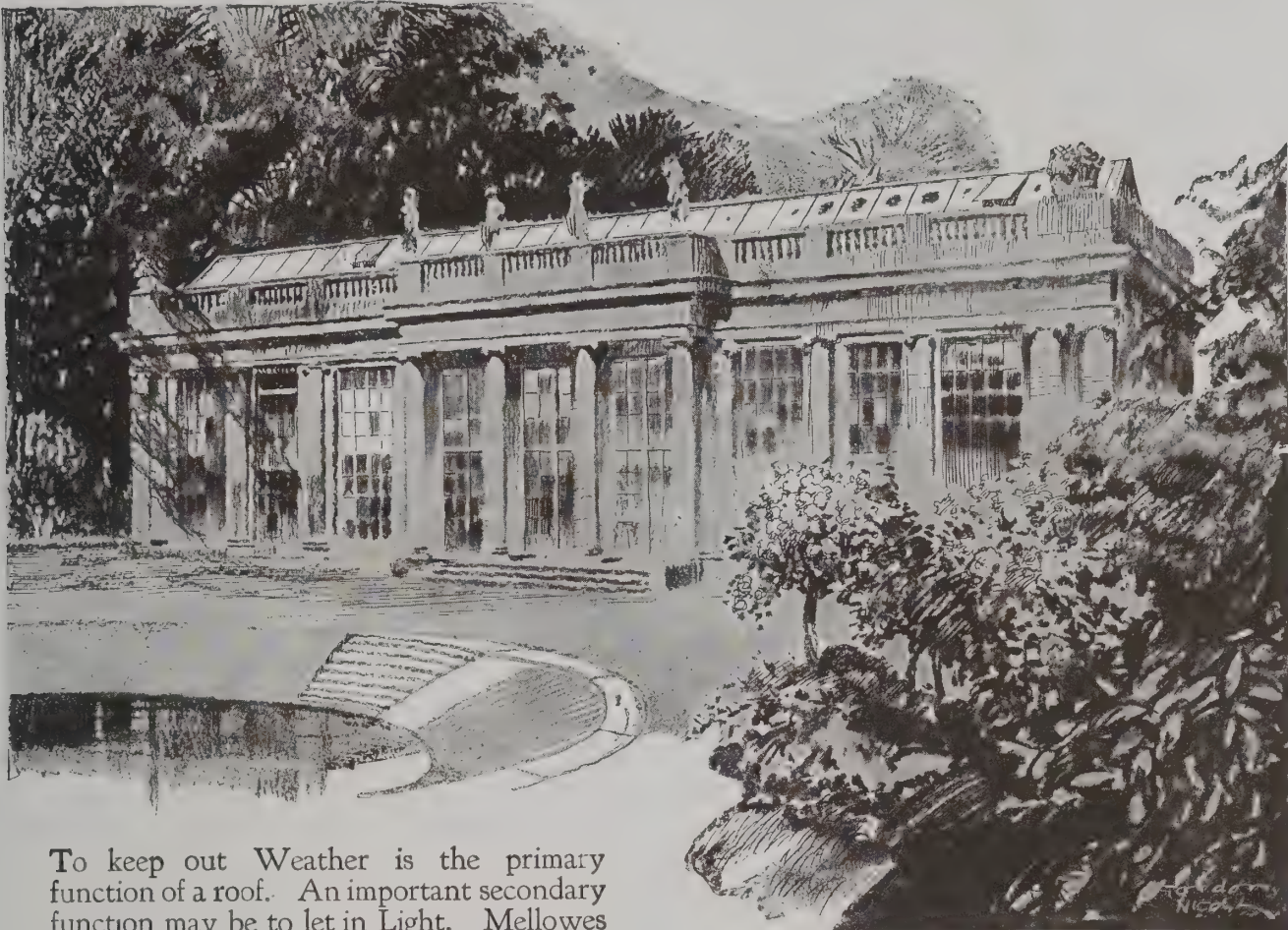
Prices and other particulars on application.

Telegrams :
"DELTA, EASTGREN,
LONDON."

Telephone :
GREENWICH 123
(3 lines).

On the Lists of Contractors to the Admiralty, Air Ministry, War Office, Ministry of Munitions, India Office, Post Office, Crown Agents for the Colonies, etc.

MELLOWES

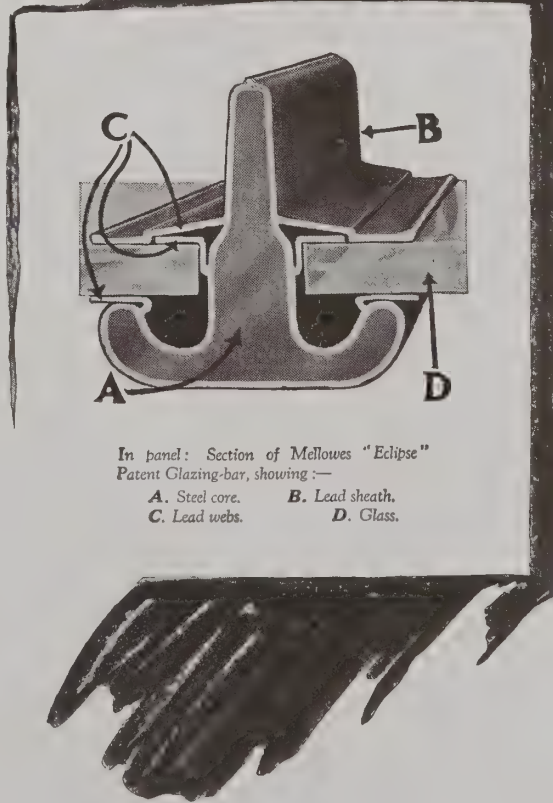


To keep out Weather is the primary function of a roof. An important secondary function may be to let in Light. Mellowes "Eclipse" Patent Roof Glazing performs both functions to admiration.

The lead-cased steel bars hold the glass without putty; they *never* need painting. The result is a roofing system that (barring accidents) costs nothing to maintain—an investment in which the bugbear of depreciation can be practically forgotten.

Mellowes & Co., Ltd., of Sheffield, will gladly send, at your request, any or all of their catalogues.

MELLOWES "ECLIPSE" PATENT ROOF GLAZING



CORRESPONDENCE.

The Architecture of Harrogate.

To the Editor of THE ARCHITECTURAL REVIEW.

SIR,—Mr. H. S. Goodhart-Rendel, in his second article on "The Churches of Temple Moore," which appeared in your February issue, made a reference to "the general hideousness" of the architecture in Harrogate which caused something of a sensation in Yorkshire's famous watering-place. I have interviewed several Harrogate architects on the matter, and they not only expressed agreement with Mr. Goodhart-Rendel's views, but subscribed evidence to support it.

One architect said that Harrogate was "noteworthy for its mongrel architecture," and he attributed the hideous appearance of most of the houses to the lack of taste shown by the residents—many of them wealthy, self-made people from places like Leeds and Bradford. "The jerry-builder is rampant in the town," he declared, "but even the older houses are marred by a terrible monotony. St. Wilfrid's Church (lavishly praised by Mr. Goodhart-Rendel) is an oasis in an architectural desert."

Another local architect deplored the fact that there is no adequate system of municipal control to prevent the indiscriminate erection of what he termed "hotch-potch buildings."

I am, etc.,

LESLIE HEALY.

The Restoration of a Wren Wall.

A correspondent writes: "I think it may interest your readers to know that this week the flaming urns have been restored to Wren's wall along the western side of the yard of the Sheldonian Theatre. They had been lying in ruins for at least half a century, but now one can see the wall as he built it, though without the collection of classical marbles which were originally mounted upon it."

The Garden Cities and Town Planning Association Spring Tour.

The Garden Cities and Town Planning Association third tour will commence on Friday, 16th April. Full particulars of this tour will be announced in the next issue of the REVIEW.

Forthcoming Exhibitions.

An exhibition of wrought-ironwork, organized by Messrs. Stark Bros., Ltd., will be held at 1 Church Street, Kensington, from March 8 to March 31.

At the R.I.B.A. Galleries, 9 Conduit Street, W., an exhibition of testimonies of study submitted by candidates in the final examination, will be held from March 2 to March 13. The exhibition will be open from 10 a.m. to 8 p.m. daily, and on Saturday until 5 p.m.

During March two exhibitions will be held at the Leicester Galleries: paintings and drawings by C. R. W. Nevinson, and paintings by Joseph Southall. The exhibitions will be held simultaneously through the month, from 10 to 6 p.m. Admission 1s. 3d.

The Architect and His Work.

The Royal Institute of British Architects has just published a brochure entitled, "The Architect and his Work," with the object of enlightening the lay public on the duties and functions of the architect. Chapters are devoted to "The Need for the Employment of an Architect," "The Relations of Architects and Clients," "The Architect's Services," "Architectural Competitions," and "The Architect's Fees."

Copies of the brochure may be obtained from the secretary to the Royal Institute of British Architects, 9 Conduit Street, W.1, at the price of threepence each.

ESTABLISHED 1899.

Charles Wayte, M.B.A.D.A.,
SPECIALIST IN THE REPRODUCTION OF
Antique Fireplace Furniture
of all periods.



OLD WEALDEN IRONWORKS,
EDENBRIDGE, KENT.

TELEPHONE: EDENBRIDGE 96.
TELEGRAMS: WAYTE, EDENBRIDGE, KENT.

CATALOGUES ON
APPLICATION.



CASH ABROAD

By issuing Circular Notes the Westminster Bank enables its customers to carry money abroad in a convenient manner which unites the advantages of an international Bank Note with a minimum risk from theft. They are issued at £10 and £25 and are obtainable through any branch

WESTMINSTER BANK LIMITED
HEAD OFFICE: 41 LOTHBURY, LONDON, E.C.2

ELECTRIC LIGHT FITTINGS IN ARTISTIC DESIGNS



METRO-VICK SUPPLIES LIMITED

(Proprietors:—METROPOLITAN-VICKERS ELECTRICAL CO., LTD.)



4 Central Buildings, Westminster, S.W.1.



SHOWROOMS—

London 232-3, High Holborn, W.C.1.	Edinburgh 127, George Street.
Birmingham Daimler House, Paradise St.	Manchester 14, Long Millgate.
Bristol 43, Park Street.	Newcastle-upon-Tyne 7, Saville Row.
Cardiff Metrovick House, Custom House St.	Sheffield Howard Gallery, Chapel Walk.

TRADE AND CRAFT.

The District Bank, Cornhill.

The general contractors for the District Bank, 75-77 Cornhill, London, were Messrs. Trollope and Colls, Ltd., who also executed the fireproof floor and the special woodwork; and the sub-contractors were as follows: Earp, Hobbs and Miller, Manchester (carved stonework); Wm. Kirkpatrick, Ltd., Manchester (granite base and steps); E. Wood & Co., Ltd. (steel work); Conway & Co., Manchester (wall and floor tiles); Ames and Finnis (Lombardic tiling to roof); Henry Hope and Sons, Ltd. (casements and casement fittings); W. Macdonald & Co., Ltd., Manchester (patent glazing); the Well Fire and Foundry Co., Ltd. (grates); Shanks & Co., Ltd. (sanitary ware and fittings); the Acme Flooring and Paving Co (1904), Ltd. (flooring); Small and Parkes, Ltd., Manchester (rubber flooring); Chas. Smith and Sons, Ltd. (iron-mongery, locks); Drake and Gorham, Ltd. (electric wiring); G. Jackson and Sons, Ltd. (plaster work); Bromsgrove Guild, Ltd., also the Birmingham Guild, Ltd. (bronze work); Bromsgrove Guild, Ltd. (external windows and gates); George Wragge, Ltd. (railing over cornice); H. T. Jenkins and Son, Ltd. (marble wall and floor linings); the Art Pavements and Decorations, Ltd. (stair treads); Waygood-Otis, Ltd. (lifts); G. N. Haden and Sons, Ltd. (heating and ventilating); Dictograph Telephones, Ltd. (telephones); Trollope and Colls, Ltd. (bank fitting); Chubbs and Sons, the Chatwood Safe Co., and Lock and Safe Co., Ltd. (strong-room doors, safes, etc.); Electric Standard Time Co., Ltd. (clocks); George Wragge, Ltd. (clock faces); Grant's Office Equipments (cloak-room fixtures); Alfred Williams & Co., Ltd. (artesian well and pumps); the British Luxfer Prism Syndicate, Ltd. (pavement lights).

East Cliff, Gloucestershire.

The Corsham stonework employed in "East Cliff," Gloucestershire, was carried out by H. W. H. Dacis, of Worcester, and the staircase was executed by Messrs. Samuel Elliott and Sons, of Reading.

Lordship's Close, Stapleford, Cambs.

The general contractor was C. Kerridge, Junr., and the sub-contractors were: Martin Van Straaten & Co. (tiles); McDowall, Steven & Co. (stoves, grates); Shanks, Ltd. (sanitary ware and fittings); C. Kerridge (plumbing and sanitary work, wood flooring, marble flooring, gasfitting, electric wiring, special woodwork, heating, and electric bells); Wing & Webb, Ltd. (door furniture); Fennings, Ltd. (marble work); Albany Forge, Wainwright and Waring, Ltd. (lead down pipes and R.W. heads, lead fanlights, and wrought iron balcony).

An Award.

We learn that the Birmingham Guild, Limited, has been awarded a gold medal in Class 26, Street Art, by the International Exhibition of Modern Decorative and Industrial Art, recently held in Paris, for exhibits in the British section.

Lanthorne House.

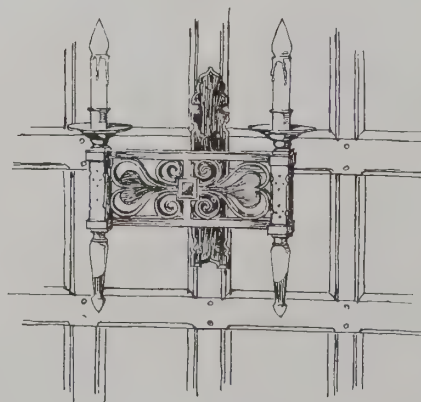
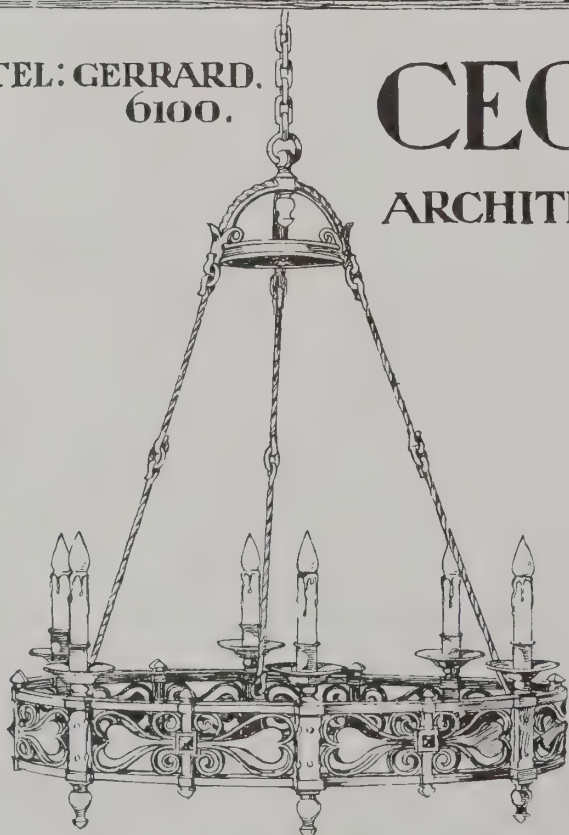
The two oldest houses in the lighting trade have united under the name of Osler and Faraday, Ltd. It is interesting to note that both the firms were founded in the reign of George III, at a time when candlesticks, chandeliers, and wrought-iron lamp supports were in general use. A keen eye may even now detect the influence of this Georgian tradition in many of the models at Lanthorne House, at 89-91 Newman Street. The building itself, designed by Messrs. Constantine and Vernon, will have an 85 ft. façade in the same period or slightly earlier, but the treatment of the showrooms themselves will not allow any style to predominate, as the proprietors feel that this is prejudicial to clients when selecting fittings for their rooms. The strong traditional points of the two firms—crystal fittings in the case of Messrs. Osler, and brass and bronze in the case of Messrs. Faraday—are at once apparent in the new showrooms, while the revival in hand-wrought iron fittings which was recently inaugurated by them is very marked. These iron fittings are made just as they were in the smithies of Spain, Flanders, and the Rhineland, hundreds of years ago.

TEL: GERRARD.
6100.

CECIL ERN & CO^{LD}

ARCHITECTURAL METAL WORKERS.

13. GANTON ST.
REGENT ST. W.1



SPECIALISTS IN HAND-WROUGHT
BALUSTRADES . FIRE-DOGS. & &
GRATES . DOOR FURNITURE ETC.

THE ARCHITECTURAL REVIEW

A Magazine of Architecture & Decoration

EDITED BY WILLIAM G. NEWTON, M.C., M.A. OXON., F.R.I.B.A.

CONTENTS

VOL. LIX

APRIL 1926

NO. 353

	PAGE		PAGE
PREFACE. THE ARCHITECT'S RESPONSIBILITY. BY THE EDITOR	121	SELECTED EXAMPLES OF ARCHITECTURE :	
MODERN BRITISH CRAFTSMANSHIP. BY SIR LAWRENCE WEAVER, K.B.E., F.S.A. ..	122	BIRCH'S, NO. 15 CORNHILL, LONDON. MEASURED AND DRAWN BY CHRISTOPHER J. WOODBRIDGE	205
MASONRY AND STONE-CARVING. BY LAURENCE TURNER	124	RECENT BOOKS :	
THE CARVING OF STONE. BY ERIC GILL ..	128	EAST CHRISTIAN ART. BY R. W. S. WEIR ..	206
MORE THOUGHTS ON STONE-CARVING. BY W. AUMONIER	130	OLD LONDON. BY E. B. C.	206
CRAFTSMANSHIP IN BRICKWORK. BY WILLIAM HARVEY	140	PROVINCIAL HOUSES IN SPAIN. BY I. S. ELTON	206
THE ESSENTIALS OF GOOD CRAFTSMANSHIP IN METALWORK. BY WALTER GILBERT ..	147	CORRESPONDENCE	lxviii
THE CRAFT OF THE PLASTERER. BY GEORGE P. BANKART	160	BOOKS OF THE MONTH	lxx
MODERN WOODWORK. BY JOHN GLOAG ..	166	GARDEN CITIES AND TOWN-PLANNING TOUR ..	lxx
FURNITURE. BY JOHN C. ROGERS	176	A LONDON DIARY	lxxii
TEXTILES. BY BASIL IONIDES	182		
THE USE AND ABUSE OF FAIENCE. BY HAROLD STABLER	188	PLATE ILLUSTRATIONS.	
MODERN BRITISH POTTERY. BY JOHN ADAMS ..	190	A WOODCUT BY LEONHARDT BECK ..	Plate I
ECCLESIASTICAL ORNAMENT. BY ALAN L. DURST	194	WATER EATON, OXFORDSHIRE	Plate II
MODERN STAINED GLASS	200	OARE HOUSE, WILTSHIRE. CLOUGH WILLIAMS-ELLIS, ARCHITECT	Plate III
EXHIBITIONS. BY RAYMOND MCINTYRE ..	203	A LEAD TANK AND DOLPHIN BRACKET. BROMSGROVE GUILD LTD., CRAFTSMEN ..	Plate IV
		THE ORGAN SCREEN AND ROSTRUM, SECOND CHURCH OF CHRIST SCIENTIST. SIR JOHN BURNET AND PARTNERS, ARCHITECTS ..	Plate V
		A WARDROBE IN MEDITERRANEAN WALNUT ..	Plate VI

Articles, photographs, or drawings sent with a view to publication will be carefully considered, but the Proprietors will not undertake responsibility for loss or damage. All photographs intended for reproduction should, preferably, be printed on albumenized silver paper.

All articles and illustrations should bear the name and address of the sender, and postage should be sent to cover their return.

The Editor disclaims responsibility for statements made or opinions expressed in any article to which the author's name is attached, the responsibility for such statements or opinions resting with the author.

All communications on Editorial matters should be addressed to the Editor, THE ARCHITECTURAL REVIEW, 9 Queen Anne's Gate, Westminster, S.W.1.

PREPAID SUBSCRIPTION RATES.

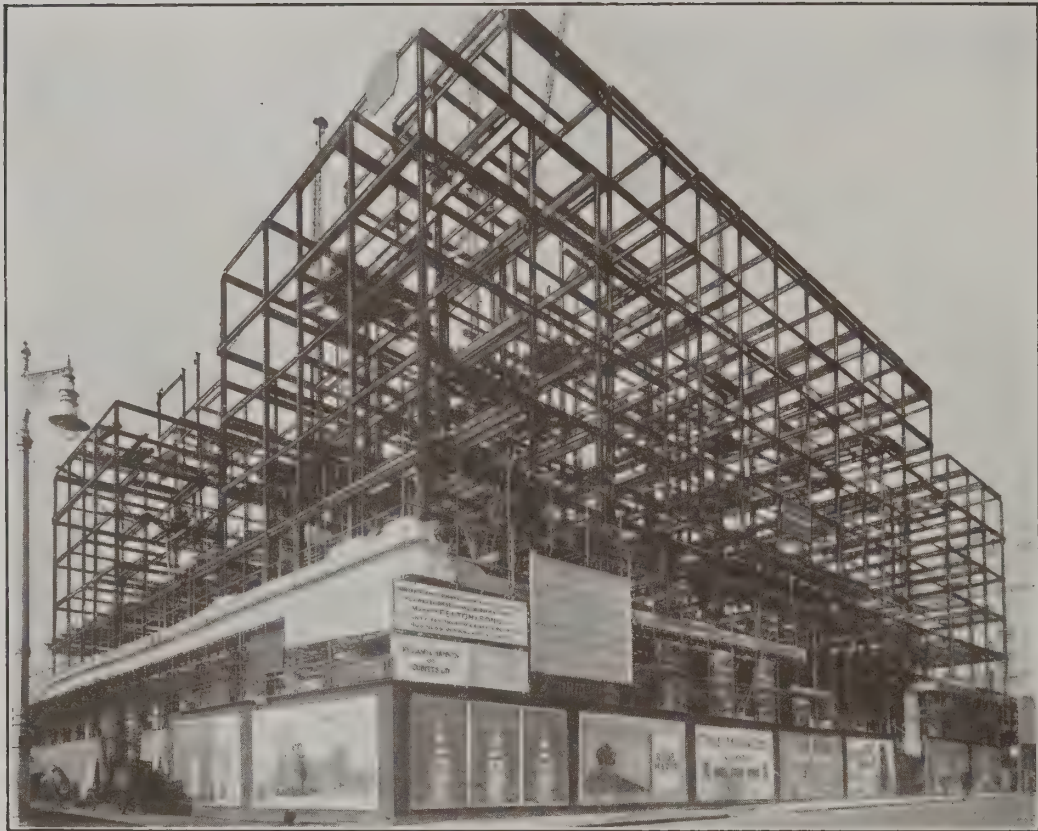
UNITED KINGDOM, £1 5 0 per annum, post free. U.S.A., \$8.00 per annum, post free. ELSEWHERE ABROAD, £1 5 0 per annum, post free. Cheques and Postal Orders should be made payable to THE ARCHITECTURAL PRESS, LTD., and crossed Westminster Bank, Caxton House Branch, and addressed to The Publisher, 9 Queen Anne's Gate, S.W.1.

THE ARCHITECTURAL PRESS, LTD.,
9 QUEEN ANNE'S GATE, WESTMINSTER, S.W. 1

TELEPHONE: 6936 VICTORIA (2 LINES).

TELEGRAMS: "BUILDABLE, PARL, LONDON."

STRUCTURAL STEEL.



DEVONSHIRE HOUSE, PICCADILLY, W.

Architects :
Carrère & Hastings with C. H. Reilly.

Contractors :
Messrs. Holland & Hannen & Cubitts, Ltd.

REDPATH, BROWN & CO., LTD.,

CONSTRUCTIONAL ENGINEERS,

3 Laurence Pountney Hill, E.C.4.

WORKS AND STOCKYARDS

LONDON Riverside Works, East Greenwich, S.E.	MANCHESTER Trafford Park.	EDINBURGH St. Andrew Steel Works.	GLASGOW Westburn, Newton. Office: 19 Waterloo St.	BIRMINGHAM Office: 47 Temple Row.	NEWCASTLE-ON-TYNE Office: Milburn House.
--	------------------------------	---	---	---	--

Registered Office:—2 St. Andrew Square, Edinburgh



Plate I.

April 1926.

HE LEARNS THE ART OF BUILDING.

From the Woodcut by Leonhardt Beck, done between 1514 and 1516.

One of the illustrations to the WEISSKUNIG, called "He Learns the Art of Building."

Preface.

The Architect's Responsibility.

By the Editor.

THIS month we devote ourselves to a consideration of British craftsmanship. In the following pages you will see many beautiful illustrations of work in stone and wood, in plaster and metal and glass. And the danger is that you will take it merely as a picture-book. But it is meant to be very much more than that. The work of the last seven years should be particularly significant, for the war caused a longer break in the day-by-day handing on of tradition and ideas in the sphere of craftsmanship than has occurred in this country since the very real commotion of the Civil War. The Napoleonic struggle can have meant very little to the ordinary citizen. It was fought by a small and specialized army, and a navy recruited haphazard, and for the rest by the bankers and merchants. But the late war came to every hearth, and all working of beautiful things was at an end.

After the Civil War and the Protectorate there was, for special reasons, a great outpouring of fancy; released minds wished to satisfy themselves in all manner of curious inquiries, and the delight in beauty, which had been for so long repressed, sought on every hand for satisfaction. Thus the Caroline period is marked by a particularly jocund zest in things, whether in architecture, or mechanics, in the drama, or furniture, or tombstones.

We might have expected a somewhat similar spirit to animate our own day. The repression was, if not so long, more severe; and the sufferers, one would have said, more sensitive to it, and therefore more likely to react strongly from it. But the most sympathetic observer could find little of the rich humour of the Stuart generation in our work to-day.

One reason no doubt is that the Restoration brought with it a loosening of the purse-strings, while our own peace has had the contrary effect. But the matter lies deeper than that. In essence, we have got into the way of expressing our emotions through channels other than those of the Arts. The craftsman who feels some emotion strongly no longer chisels it into his stone or carves it in his wood. He makes a speech, or writes a book, or starts a movement. He is more fluent, has more ways open to him than his forefathers, who spoke in stone or oak because they were dumb in other ways.

Apart from this, it will be said, and largely with justice, that the craftsman to-day, however much he may wish to express himself and his emotions through his work, has not the opportunity. The exact form his work shall take is prescribed to him by another, by a modeller, or a trade organization, or an architect. All he can do is to obey instructions.

This is the line of argument followed by many of our



A PANEL IN ALABASTER.

By Laurence Turner

contributors in this number of the REVIEW. "The architect has chosen the tune and is conducting the band," writes one. "In this matter the architectural profession has a very great responsibility," writes another. It is not suggested that we can go back to the days of the master-craftsman, for whose work the architect has merely to arrange the space. We can hardly, to-day, expect to reorganize society. But, things being as they are, can the architect do more to help the craftsman express himself in his own work? Mr. Eric Gill, who speaks from an intimate acquaintance with the subject, says the workmen are, as a rule, perfectly willing to execute any design that is put before them: they have no ideas of their own at all. While most of us would feel that this was too sweeping an assertion, we must all of us have felt again and again the disappointment of trying to leave something to the craftsman, only to find that from timidity, or lack of feeling, or a sort of spiritual costiveness, there is no response. Skill there is in abundance; and more than this, there is, we are well aware, behind all the work that very national

determination to "make a good job" of it, that sober and dogged rejection of scamping, which made the sailors work aloft at a "harbour-furl," in Conrad's tale, when the ship was burning beneath their feet. But all this is only the foundation of what is wanted. "Efficient craftsmanship and the employment of good materials" are not enough. Informing it all there must be something of the man himself. He must be saying something to you, if your ear is attuned. And he must enjoy doing it. What is wrong with craftsmanship to-day, whether the fault lies with the architect or the craftsman or the organization of the work, is that it is so often *tired*. It must be juicy and fresh and enjoyed by the man who does it, whether anyone else likes it or not. It is this freshness, this faculty for zest, that we perhaps most particularly need in this regard. As to new forms, there is no particular virtue in odd Continental shapes, in "living dangerously," unless we genuinely feel joy in so doing. Perhaps we may be happier, and more in accord with our own temperaments, as pioneers picking up the threads of many traditions as another of our contributors sees us, and using the knowledge as a foundation for new work which reflects our own tastes and our own manner of life. But in every case there must be a smile about our work, and we must kindle that smile on the face of the craftsman.

[In view of the importance of the subject and the interest aroused in it, THE ARCHITECTURAL REVIEW will be enlarged by a monthly supplement devoted primarily to craftsmanship. This will begin in the next issue.—ED.]

Modern British Craftsmanship.

By Sir Lawrence Weaver, K.B.E., F.S.A.



A KEYSTONE IN CARVED PORTLAND STONE.

Designed by Gerald Brown and made by G. and A. Brown, Ltd. Modelled by E. Madeline.
Architects : F. C. R. Palmer and W. F. C. Holden.

IT is not easy to write anything useful by way of introduction to the fine pictorial record of current British craftsmanship displayed in the following pages, because it is, in the main, craftsmanship confined and disciplined by architectural motives. That is as it must be, for while the skill and workmanship are the craftsman's, he is only in a minor degree expressing his own outlook on his craft—he is playing one instrument only: the architect has chosen the tune, and is conducting the band.

If I say that I do not find the architectural work illustrated either striking or fresh or indicative of the spirit that is driving European craftsmen everywhere to new conquests, I am paying its able creators the highest compliment I can. They are doing what they are told, working in styles laid down for them, and achieving success within that very limited field. Nor are there lacking charming touches alike of fancy and scholarship, and an evidence of a large faithfulness in the use of materials, but can one find more?

Is there the least evidence of the courage, the invention, the readiness to live dangerously, that marked the work of most of the European nations at the Paris Exhibition of 1925? Our architectural craftsmen can go only so far as our architects will let them. The craftsmen of Europe are emancipated because the architects who provide the field for their endeavours are themselves free.

It is very easy to say of much seen in Paris that it was unreasonable, that no one would want to live with it, that it ignored the limitations of material, that it was too austere or too voluptuous or too abstract or too anything else, but it seems to me impossible to dismiss it as negligible or unreal. Of much of it nothing can be said but that it was beautiful

in form, logical in its use of materials, fitted for its purpose and novel.

I know some learned critics say that some of the novelty is based on the antiquities of Cambodia or pre-historic Mexico. But can it be dismissed so easily as that? If an artist can take something from Kamschatka and make it new and vigorous for me, I am content, and so, I think, will most people be. If an artist can choose a motive from an early Papuan canoe and, by his native wit, adapt it so that it makes a pleasant and original decoration for my porringer, am I expected to hiss at him that he is a pro-Papuan?

Does this scorning of things influenced by antiquity come very well from Englishmen, who serve acanthus with so much of their architectural salad?

More people than myself, many of them entitled to the respect justly denied to one who creates nothing, are beginning to wonder whether, in the long run, it is going to be best for the art of this country, not only to discourage the innovator, but to make innovation by the craftsman practically impossible. It is clearly impossible for the architect to give his craftsmen freedom unless he has himself a free mind: he would be a fool if he did.

Am I really a Bolshevik in suggesting to architects that their praise (I know it is sincere) of the work, let us say, of Sweden, and of the spirit that informs it, might issue in a determination to inform their own work with the same spirit? Surely no one will read into this a suggestion that English architects shall copy Swedish or any other sort of national building? I make no more than a plea for some emancipation from tradition, some grasping of the spirit

of the new world in which we live, some brave escape from the clutches of history.

Surely we are well advised to admit without further ado that—for some reasons not very clear—invention, originality, novelty, freshness, new adaptation, the creative spirit (it does not matter what word is used for an easily recognized thing) is so dormant in the great majority of the craftsmen of this country that people from other countries may easily suppose it to be dead.

Do we honestly suppose it is living, or are we to believe that any little touch of freshness in the handling of a moulding or the curl of a leaf is as large a departure from tradition as it is decent and godly to allow?

If that is, in truth, what we ought to believe, then I prefer to be in the camp of the rest of Europe and “to go post-haste to the devil with the greatest number.” I shall, in the phrase that ended one of Mrs. Clifford’s stories, “find it more amusing than Mr. Webster.”

But I have said enough to outrage my architect friends, and I turn to the less contentious question of design in industrial things, to the problem of the artist or craftsman who works for the manufacturer. In some ways his case is worse. The craftsman who works for the accomplished architect may have to toe the line, but at least the two speak the same language. In the case of the artist who would design pottery or textiles, or glass or furniture, there is very often no line to toe. The manufacturer is apt to regard the artist as a dangerous person, who substitutes his criminal fancies for the ordered virtues of the willow pattern plate and the Jacobean umbrella stand. The artist finds the ordinary manufacturer blind and unteachable to the point of malignity. How are these high contending parties to be reconciled?

Frankly, I do not know, save by the vague panacea of education and by the sharper point of adversity. The latter agency is beginning to operate, because the rest of the world is getting frankly bored by the products of our traditions, and the British industries which rely for their lives on decorative skill cannot live for ever by taking in each other’s washing. By education I do not mean only the recourse of budding managing directors to universities, because they will not be apt there to receive the fresh impulses which I believe to be needed, but rather the practical education which manufacturers can get by going abroad to study what their competitors are doing and how they are doing it. I know of the current belief that there is something hopelessly wrong with our colleges and schools of art and technical instruction. To some extent that seems to be true. Their processes are sometimes so widely divorced from the technical methods employed in factories, that students are lost when they come into touch with the hard facts of industrial life. While the main aim of art teachers remains the making of more art teachers who will again make more art teachers, the outlook is not promising. I know “I am here touching a nerve acutely sensitive,” and that the best minds in the

art education of this country are profoundly concerned that they cannot get into closer touch with industry. Something might be achieved if they would take their courage in both hands and risk official disapproval by demanding an inquiry *de novo* into the results which are being achieved.

Of one thing I am profoundly convinced: the material on which our art schools work is admirable. When their teachers are people of fresh minds and enthusiasm, the results are as good as in any country. Visitors to the Paris Exhibition were lyrical in their praise of the achievement of the municipal art schools of Paris. They seemed to me good, but I have seen far better pottery in the Pottery School of our own Five Towns. I have delighted in far better heraldry and lettering at the Municipal Art School of West Ham, in architecture and work of many sorts in the Art School of Southend-on-Sea, neither of them very obvious nurseries of the arts.

We are not lacking in aptitude, or in the delight in doing a job well, but in the belief that there is anything new to be done. Are any steps being taken in our art schools to let our hungry young enthusiasts know that the rest of the world has discovered that there is something new to do? Perhaps the Board of Education is afraid lest any such discovery should turn our young people into a nest of little Bolsheviks! But I do not gather that Mr. A. M. Samuel, who presides so ably over the Department of Overseas Trade, would join his brother of the Board of Education in any such anxiety. He wags a magisterial finger at British manufacturers. He tells them with point and force that they should study the modern products of artistic Europe.

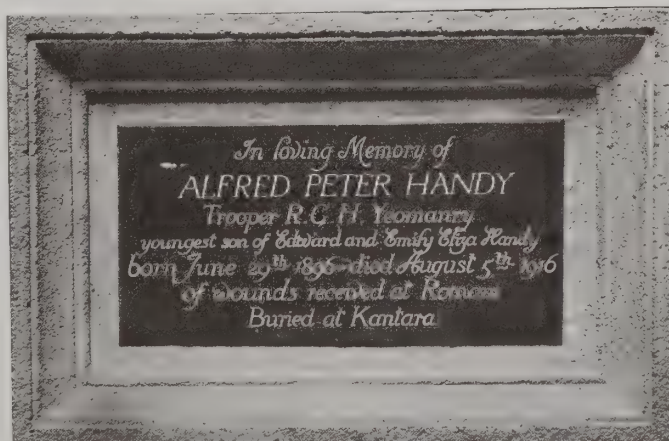
I would expand this admirable policy so that a typical range of these things could be circulated amongst the Schools of Art and Technology, as a stimulus for the rising generation.

It would be absurd to adopt a black pessimism. It is clear that when our artists and craftsmen are free from the direction of the architect and the influence of the ordinary type of art school and the tutelage of the ill-informed manufacturer, they are capable of ample self-expression, with results that delight us, and earn the respect of foreign observers. That is well enough seen in some of the independent pieces shown in the following pages.

To whom can we look for aid? I hesitate to name names, always a dangerous game, but I should be insincere if I failed to say that under the leadership of Professor Rothenstein and his coadjutors, the artists who issue from the Royal College of Art have just that freedom of outlook which

is wanted everywhere. It shows that even with an antiquated and crystalline system, personal enthusiasm and vision will pierce through the mists of officialism.

There seems to be an occasion for architects to take a lead in the awakening which is overdue. They have an unequalled power and opportunity to influence the manufacturers of the things that come into building: the new spirit, if established as a motive power in that large field, would spread to the wider industries of which art must be the life blood.



A MEMORIAL TABLET.

By Laurence Turner.

Masonry and Stone-Carving.

By Laurence Turner.



OUNDE SCHOOL MEMORIAL.

Craftsmen : Modelling of bronze sword, and modelling, carving, and colouring of sunrays by J. P. Gardner. Lettering by G. Townsend. Made by Fennig and Co., Ltd.

Architect : Clough Williams-Ellis.

THE craft of masonry has steadily deteriorated since Gothic architecture became distasteful to those who choose the style of dress with which buildings are clothed.

In the kind of masonry wanted to-day, no particular ability is required of the craftsman, whereas when Gothic was the popular form in which architects expressed their designs, masonry required more than ordinary skill. Where in London to-day can be found twenty masons who could be entrusted with the setting out and masoning, from the rough block of stone, an elaborate Gothic canopy, with its semi-detached pinnacles, its dripmoulds, tracery, crockets, pendants, involved groining, and the parts to be carved, properly boasted ready for the stone-carver to complete, without such an immense amount of supervision over him, besides models, drawings, sections, plans, and explanations as to make it a burden to the man who is responsible for its production, instead of its being an interesting piece of work to produce, and a delightful object to see being formed out of the rough block of stone?

It is not the absence of Gothic that one regrets so much, as that the style of architecture to-day does not exercise the craft of masonry as it did when such items as canopies were needed.

To-day the individual is not wanted in the same way he

was fifty years ago—and you certainly cannot find him. What is required to-day as individuals are men who set out the work, one of whom will keep fifty masons employed. The masons to-day are machines, or “hands” without individuality, and consequently they have not the interest in their work which was so noticeable a feature of the mason of fifty years ago.

All that is required of masons when engaged by an employer to-day is the ability to work fairly simple forms of moulding and to square up a block of stone with moderate accuracy and speed, or to clean up mouldings after the machine has roughly formed them.

But there is another aspect of masonry in which craftsmanship has been lost by the horrid custom of obliterating all evidence of the manner in which the work has been done.

When one looks back at the work which the masons did on the Greek Temples, and in all medieval buildings, and sees the mouldings alive and spirited, it makes the work of our day appear lifeless, ignorant, and commercial by comparison, and void of all appreciation of craftsmanship. To-day, when the mason has worked the stone with punch and chisel, he proceeds to obliterate all trace of his craft, by rubbing it with sand and water, or if it is a soft stone by combing it with a drag. Or it may be, if the architect is so peculiar as to desire a tooled surface, after it is rubbed the mason will

MASONRY AND STONE-CARVING.



Plate II.

WATER EATON, OXFORDSHIRE.

The wall of the forecourt, stables to the right and men's quarters on the left, is one of the finest examples of good masonry and accurate building in existence. The courses of stone are continuous from end to end and are laid with extraordinary correctness, so that standing at one end, you can carry the eye through each course to the most distant point of the wall, which extends farther than the illustration shows. It is possible to prove this in the photograph by taking a pencil along the lines of the most strongly marked courses. This is, of course, an old house, but no apology is necessary for reproducing it here.

April 1926.

THE LIBRARY
OF THE
UNIVERSITY OF ILLINOIS



CHAPEL OF THE BLESSED SACRAMENT,
ST. ANDREW'S CHURCH, FIFE.

Craftsmen : Nathaniel Hitch, carved wood screen and tabernacle.
Farmer and Brindley, marble wall linings in "Verde Antico"
and black marble and carved angels.

Architect : Paul Waterhouse.



MARBLE AND WROUGHT-IRON SCREEN BETWEEN
THE CHANCEL AND CHAPEL OF THE
BLESSED SACRAMENT.

Craftsmen : Farmer and Brindley, columns in "Red Verona,"
architrave in black marble, and the upper part in
"Verde Antico."

Architect : Paul Waterhouse.



THE BLACK GLASS GALLERY AT 25 PARK LANE, LONDON.

Craftsmen : T. H. Ball & Company.

Architect : Philip Tilden.

proceed to put a series of gashes on the face of the stone at intervals varying from a quarter to three-quarters of an inch apart.

These gashes he is careful to keep at an even distance from each other, and to make lean in the same direction, parallel to each other. The more evenly he can work them, the better he is pleased. He is more than satisfied if the stone has the appearance of a piece of corduroy.

As to what is meant by a good piece of tooled surface, he has not the remotest idea. He has never looked at a good piece of masonry, or if he has he is not aware of its qualities, for they have never been pointed out to him, and he would not like them if they were.

What he has to do is to get as many feet of moulding worked in the day as possible, and it must be made to look as if no human hand had ever touched it. The more mechanically it is produced the better his foreman is pleased.

In the type of architecture in vogue to-day no such interest or refinement as texture of surface is wanted, it is actually disliked.

Provided the forms and proportions of the stonework conform to the architect's sections, it does not matter what the surface of the stone is like, or how mechanical or lifeless these mouldings may be. No one expects any such interesting qualities in them, and they certainly are not disappointed. Yet on all sides we hear the complaint that our modern important buildings are so dull. This loss of texture is no new malady; it came in with stereotyped Classic architecture.

Of late years there has been still less opportunity for the mason to display his craftsmanship, for the tendency has been for architects to eliminate mouldings and ornament from their buildings.

However much we may disparage the work of the Gothic revivalists, or point the finger of scorn at their attempts to recreate the spirit of the buildings they sought to imitate, at least the retort can be made, that that period produced some fine craftsmen, both masons and stone-carvers.

The average masons who frequent builders' yards in London are without experience and without knowledge of their craft, except in the performance of the simplest of their duties. To give them fine masonry to do would be to court disaster. It is not their fault, the work is not required from them. They lack experience. Machinery has come into the masons' yards both actually and metaphorically.

The curse which spread over the face of soft stone masonry was caused by the use of the "drag." The use of this tool not only obliterated craftsmanship in the new work, it also scraped off all interest from the old, by making it look like new. The wholesale destruction which this tool has wrought is inconceivable.

As to the craft of the stone-carver, something of the same kind has happened, only it has come about in a different way.

At the time of the Gothic revival, the stone-carver thought out his designs and carved them without models or drawings.

He visualized what he wanted to produce, and this begat skilful workers and apt designers.

To-day a drawing and a model are made for every bit of stone-carving produced.

The stone-carver no longer thinks. He has become purely a copyist. So to-day the skilful artist is the modeller, not the stone-carver. This has affected the stone-carver in another way. In the process of his work he has not got that direct sureness of method in his craft that the carvers had forty years ago. To-day he is timid, and often starts to finish the work before it has been roughed in.

I have seen a carver rough-in ornament on a Portland stone panel three feet six inches long and two feet high, with a projection of three inches of stone for carving; and in the course of four or five days produce an elaborate and delicate design with a point, not using a chisel at all. At a distance of twenty feet or so the design stood out as clearly almost as when it was finished.

There are not ten men in London to-day who could perform such a feat. Of late years even the pointing machine has been used to produce ornament from models even for foliage.

What I have written touches only one side of the subject. There are many other forces which also operate to destroy tradition and the experienced craftsman. Trade unions, selfish employers, socialism, market fluctuations, factories, intermittent employment, the lack of apprenticeships, and many other questions have had their bad influence.

Yet for all this I believe the standard of taste has greatly improved. After all, it does not matter very much how craft work is produced provided we get it well done, excepting that by the present methods the whole craft of masonry and stone-carving suffers, and only a few modellers and setters-out benefit in particular.



A PANEL FRIEZE IN THE FINSBURY CIRCUS FAÇADE AT BRITANNIC HOUSE, LONDON.

Craftsman : E. R. Broadbent, of A. Broadbent and Son. *Architect* : Sir Edwin Lutyens, R.A.



A DETAIL OF THE MAIN CORNICE : THE WESTMINSTER BANK, THREADNEEDLE STREET, LONDON.

Craftsman : W. Aumonier.

Architects : Mewes and Davis.



A MARBLE CORRIDOR :
THE HILL, HAMPSTEAD.

Craftsmen : J. Whitehead and Sons, Ltd.

Architects : Leslie Mansfield and Thomas H. Mawson and Sons.



AN EXAMPLE OF "SCAGLIOLA MARBLE."
THE HALL OF THE CANADIAN GOVERNMENT
BUILDING, TRAFALGAR SQUARE.

Craftsmen : Bellman, Ivey and Carter, Ltd.

Architect : Septimus Warwick.

The Carving of Stone.

By Eric Gill.

THE stone-carver's job is the making out of stone things seen in the mind. Representations of things seen in Nature may, of course, be made by carving, but such is not primarily the sculptor's job, for art does not imitate Nature by reproducing her, but by working as she works.* Such resemblance as a work of art may have to other things is not its *raison d'être*, it is a secondary consideration. Nature, for the workman, is simply a dictionary, however well beloved.

It behoves the workman, therefore, to beware of making things which savour not of the mind but of the senses. The use of living models except for reference is a very great danger. The kind of sculpture which is dependent upon a close study and imitation of appearance is only very little removed from the craft of the photographer—an admirable craft, but not the sculptor's. What is important is what the workman has in his mind, not what some model has in his body, and this is the attitude taken in all great periods of art—not what they saw, but what they loved, that they carved. Truly they loved what they saw, but their seeing bent before their love.

The thing seen is but a spring-board from which the mind leaps to what it takes to be more important than the mere appearance. Such leaping, done with the whole enthusiasm of the mind, produces a permanent condition (or *habitus*) of spiritual elevation, and the things of sense, though still and for ever here below the means of all knowledge, become subordinate and no longer the ruling motif. The revolt against this bending of the physical to the spiritual is the necessary expression of the prevailing materialism; nevertheless, though it is true to say that the artist imitates Nature, it is more to the point to say that he collaborates with God in creating.

There are two ways of regarding works of sculpture. Such works may be thought of as having existed only in the mind of the workman and as having awaited completion in, and been dependent upon, the material of which they are made, so that the man and the material are jointly responsible for the finished work, or such works may be thought of as having existed completely in the mind of the workman, and as having a merely accidental relation to such stuff as he has chosen for their material embodiment. So we may say there are two

* "*Ars imitatur naturam in sua operatione.*" St. Thomas Aquinas.



BY H. W. PALLISER.

kinds of sculpture: first, those which owe part of their quality to the material of which they are made, and, second, those which owe nothing of their quality, except by accident, to their material—of which the material is merely patronized by the workman.

Of the first kind are all primitive works and the works of those who are not merely designers. Of the second kind are the works of those persons who are only responsible for the design or model, and not for the finished work, and all works designed in clay by a modeller and translated into stone by an artisan are of this kind.

Now, as there are two kinds of sculpture, so there are two kinds of stone-carving: a stone-carver may make his carving according to his stone, or according to the preconception of his carving which is in his mind, or which is necessitated by the building or other place where his carving is to go. If you have a piece of stone, and are free to do so, you may carve it into what shape you will. But if your

carving is to fit a certain place, either in size or manner, it will be necessary to make sure before commencing work as to your measurements and as to your subject and its treatment. Therefore, the two kinds of stone-carving may be called the unconditioned and the conditioned, and for either it may be useful or necessary to make a model, but if such be made, it should be in some soft stone to a simple scale (as quarter-full size), so that measurements may easily be calculated from it.

The modelling of clay is for the stone-carver merely the means of making preliminary sketches, and great facility in it is not a necessity. It is not desirable to make exact models in clay, because the sort of thing which can be easily and suitably constructed in clay is generally not suitable for carving in stone. The armature—that is the skeleton of iron or wood, which is necessary for the support of clay models—has the effect of giving a quite different character to the work from that which is natural to carving. The armature, in fact, is the model—the model reduced to its simplest terms of movement and attitude.

Modelling in clay is the clothing or giving body to a skeleton. It is a process of addition, whereas carving is a process of subtraction. The proper modelling of clay results in a certain sparseness and tenseness of form, and any desired freedom or detachment of parts. The proper

carving of stone, on the other hand, results in a certain roundness and solidity of form with no detachment of parts; consequently, a model in clay is often more hindrance than help, and is labour in vain. Moreover, the artist who really devotes himself to the making of a clay model will be unable to do the same thing in stone with the same feeling of propulsion. For that reason, if for no other, it is usual for the work of translation into stone from clay to be given over to an artisan who contrives by measurement and various mechanical contrivances to produce an imitation in stone of a thing of which the nature is clay. The finished work is not a piece of carving, but a stone imitation of a clay model. The stone may retain much of the goodness of the model, but it must necessarily be the goodness of a clay thing, and however desirable it may appear that the work of a good modeller should be made use of, it is high time that those responsible for the erection of buildings should either use bronze castings or insist that the stone-carving should be done by the artist and not by hired mechanicians.

Why, then, is the process of "pointing" not exceptional nowadays, but usual? It is because students are not trained in workshops to be stone-carvers, but in art schools to be modellers. The use of stone in art schools is, perhaps, too expensive for the proprietors. It necessitates very strong benches and floors, many tools and lifting appliances, and a new stone is required for every fresh work, whereas the same clay can be used again and again. Moreover, art schools are *art* schools, and must, therefore, have art masters. But artists are rarely stone-carvers, and stone-carvers are rarely artists, so stone-carving is not taught.

Modelling, then, must be kept in a wholly subordinate position by the stone-carver. It is the means merely of making such preliminary sketches as cannot be done on paper. It is very much overdone at the present time. For low-relief carving a model is generally unnecessary, a drawing to scale is all that is required. The cause of this over-reliance on models is simple. The student is not trained to be a stone-carver, the stone-carver is not trained to make his own designs. The one, therefore, becomes a mere designer and maker of models, the other a mere executant; the one losing himself in emotion, the other in technical dexterity.

But the nature of modern civilization precludes, except in the case of rare individuals, the possibility of designer and craftsman being united in one person. Our civilization, admirable as it may appear to be in many of its manifestations of power and goodwill, is essentially built upon the employment of the many by the few. World markets have taken the place of local markets, factories the place of small workshops, the manufacturer that of the craftsman, the contractor that of the builder. Commerce is paramount, and men of commerce are our rulers. Desirable or undesirable, the combination of designer and craftsman in one individual is commonly impossible in such a civilization, because men are not commonly their own masters, any more than they are commonly their own landlords. The responsibility of the workman for the work no longer counts, all that is required is that men shall do as they are told, and this telling embraces not merely *what* they shall do, but very precisely *how* they shall do it. To be told what to do is often reasonable enough, but in the worst periods of slavery known to history the æsthetic initiative of the workman was not

destroyed as it has been in the industrial civilization of to-day.

From the point of view of the buyer of things there is little of which to complain; he buys what is put before him, for he can buy nothing else. The connoisseur may be as discriminating as he likes—he cannot buy what is not for sale, and what is for sale is what the dealer finds by experience to be likely to sell, or what, by successful advertisement, he can make a vogue for.

Modern movements of reform made at the instance of educational theorists and other cultured persons fail, because they make their appeal to irresponsible persons, to manufacturers and distributors, to shopkeepers and their customers, to anyone but the persons responsible for the doing of the work. Naturally, such reforms subserve the interests of the employer and buyer rather than that of the work itself. But, on the other hand, very few workmen are concerned to assume or demand responsibility. They are, as a rule, perfectly willing to execute any design that is put before them. They have no ideas of their own at all, or such as they have are merely those of experts in copying bygone styles, and technical accomplishment is their only criterion of excellence.

The obligations of the workman to his customer and to the community are obvious. There is no suggestion that the stone-carver should or would act unreasonably in forcing his ideas upon his employers. The tyranny he at present suffers is greater than any he could impose. All that is required is that he be treated as a responsible human being, as is a doctor, a lawyer, or any other expert craftsman.

Art education is no remedy; neither the art school nor the technical institute can put things right. Learning about art, museums, and exhibitions tend only to destroy what little remains of national inspiration. Technical institutes are both valuable and dangerous. They are valuable inasmuch as they supplement workshop training, though they cannot supplant it. They are a danger inasmuch as they tend to make us content with the present inadequacy of the workshop. They supply a superior workman to our employers without doing anything to hinder the development of a system which destroys workmanship. But though they cannot supplant the workshop, they can, and do, supplant apprenticeship. The general decay of apprenticeship, due solely to the introduction of the factory system and mass as opposed to individual production, is more to be deplored than any other material thing which art has suffered; its revival should be one of the first endeavours of revolutionists. No system of State-aided or benevolent technical training in schools can take its place.

The thing called "art," in whatever department of human work, is a manifestation of *mind*. Instructions, directions, orders may be given to the workman, whether he be cook or carver, architect or lawyer; but the work to be *good* must manifest the mind of the worker. Servile work, mechanical work cannot display any mind—neither that of the designer nor executant, and it is mind that matters. Beauty—a thing best not consciously striven after—is just the shining out (*claritas*) of that combination of good sense and goodwill which we call mind.

Sculpture is making in stone things seen in the mind. Combination in the same person of craftsman and designer must be revived. The craftsman must demand responsibility, the art school will not give it him; the trader must be subordinate—" *Laus Deo vade Satanas.*"

More Thoughts on Stone-Carving.

By W. Aumonier.

STONE-CARVING to-day is in a healthier condition than it has been for some generations; there is work being done to-day equal to that in any age or any country. We have a finer and better trained class of stone-carvers working on buildings than ever before, and, given the opportunity by architects, the stone-carver can rise equal to the occasion.

Considering the important part carving plays in any architectural scheme, I think that what is wanted is greater unity between the architect and his craftsmen, less commercialism, and more of the brotherhood of the arts.

The stone-carver is the architect's greatest ally, for it is the stone-carving that will make or mar a building, and what we require is greater encouragement to the individual craftsman as against the commercial firm. The modern tendency to a more severe treatment in architecture is all to the good, as it leads to the elimination of unnecessary and hackneyed ornament, and demands the individual effort of only the genuine artist.

Architecture and stone-carving are so intimately related that one cannot fail without injuring the other, and *you can only cultivate good stone-carving by good architecture.* The

architect is master of the situation, and you will always find that it is only on the commonplace building that the commonplace craftsman thrives.

Considering under what disagreeable conditions stone-carvers often have to work on rough exposed scaffolds, through all the trying conditions of our English climate, it is wonderful that we are able to produce such excellent work as we do. At the same time the life is healthy, and we have many instances of the traditions and skill of the craft handed on from father to son through succeeding generations.

The future of stone-carving is perfectly sound; the younger generation are keen to outstrip their fathers, and will worthily take their place in the architecture of to-morrow.

In conclusion, one word to architects: *in your description of the building you have just put up, don't couple the name of the stone-carver at the end of your article with that of the firm who supplied the lavatory fittings—excellent as the latter may be. If you wish the master craftsman to add dignity to your building treat him as a fellow-artist and not as a sub-contractor, for it is the encouragement and appreciation of the architect that always inspires a craftsman to his best efforts.*



A STONE TERMINAL SEAT IN A GARDEN IN SUSSEX.

Craftsmen : Mrs. G. F. Watts's Compton Potteries.

Architect : Clough Williams-Ellis.



A FIREPLACE AT 34 QUEEN ANNE'S GATE, LONDON.

Craftsmen : Models for carving by E. Madeline. Made by Trollope and Sons. *Architects :* Blow and Billerey.



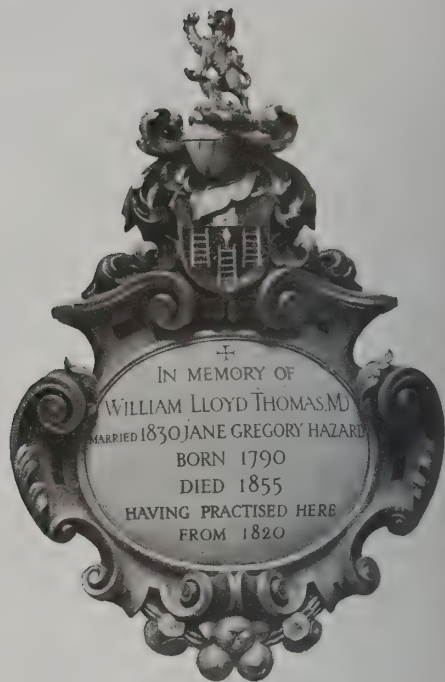
A FIREPLACE AT 9 HALKIN STREET, LONDON.

Craftsmen : Marble by Farmer and Brindley. Grate and Fender by W. B. Reynolds. Models for carving by E. Madeline. *Architects :* Blow and Billerey.



A WALL TABLET.

Craftsman : E. R. Broadbent, of A. Broadbent and Son.
Architect : Oliver Hill.



A WALL TABLET.

Craftsman and Designer :
 Laurence Turner.



A WAR MEMORIAL AT ROCHDALE.

Craftsman : E. R. Broadbent, of A. Broadbent and Son.

Architect : Sir Edwin Lutyens, R.A.



FIREPLACE IN PORTLAND STONE AT FAIRMILE COURT, COBHAM, SURREY.

Craftsman : E. R. Broadbent, of A. Broadbent and Son.
Architect : Oliver Hill.



FIREPLACE IN THE BOUDOIR AT 15 HILL STREET, MAYFAIR.

Craftsmen : Pink Marble Fireplace by H. T. Jenkins and Sons, Ltd.;
 Alabaster heads to niches carved by E. R. Broadbent.
Architect : Oliver Hill.



KEYSTONE FOR THE GAS LIGHT AND COKE COMPANY'S BUILDING, CHURCH STREET, KENSINGTON.

*Craftsman : W. Aumonier.
Architect : H. Austen Hall.*



KEYSTONE FOR THE GAS LIGHT AND COKE COMPANY'S BUILDING, CHURCH STREET, KENSINGTON.

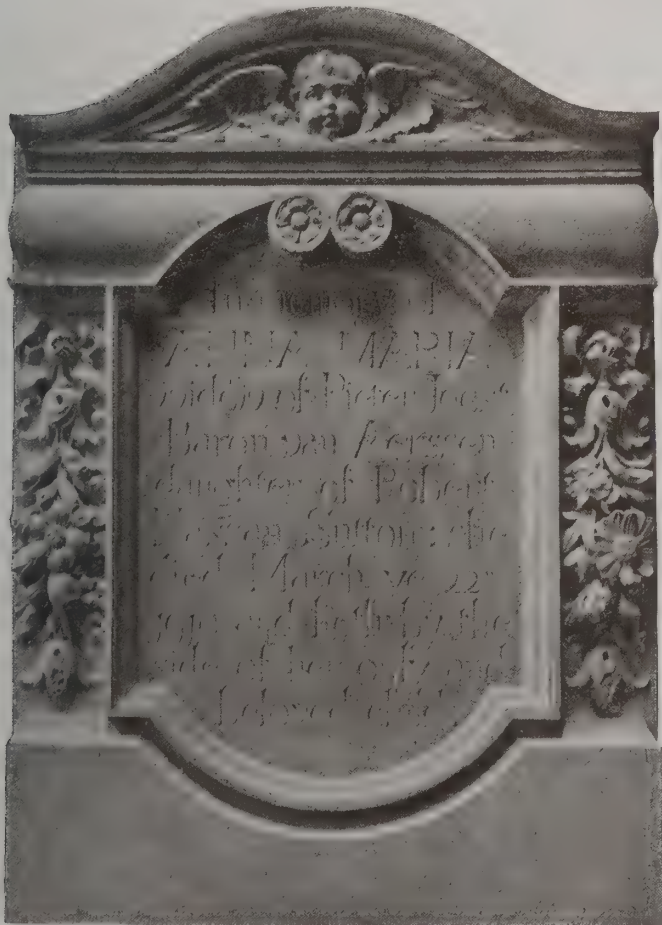
*Craftsman : W. Aumonier.
Architect : H. Austen Hall.*



DETAILS OF A CLOCK PEDIMENT IN CARVED MARBLE : THE BANQUE BELGE, LONDON.

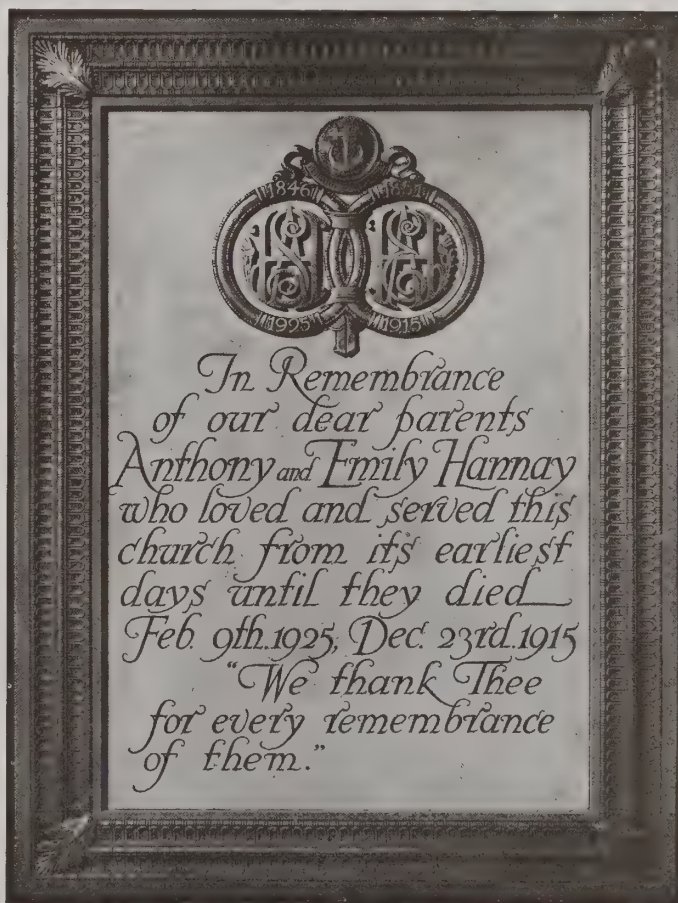
Craftsmen : J. Whitehead and Sons, Ltd.

Architect : Sir Edwin Cooper.



AN EXAMPLE OF GOOD TOOLING IN HOPTONWOOD STONE.

Craftsman : Laurence Turner. Designed by F. C. Eden.



A MEMORIAL TABLET IN ALESIA MARBLE, WITH CAST-BRONZE FRAME AND INTERLACED MONOGRAMS. THE MOUNT TO FRAME IS IN WESTMORLAND GREEN STONE.

Craftsman and Designer : H. Tyson Smith.



A COLUMN CAPITAL IN CARVED PORTLAND STONE.
Craftsmen : G. and A. Brown, Ltd. *Designed by* Gerald Brown.
Architects : F. C. R. Palmer and W. F. C. Holden.



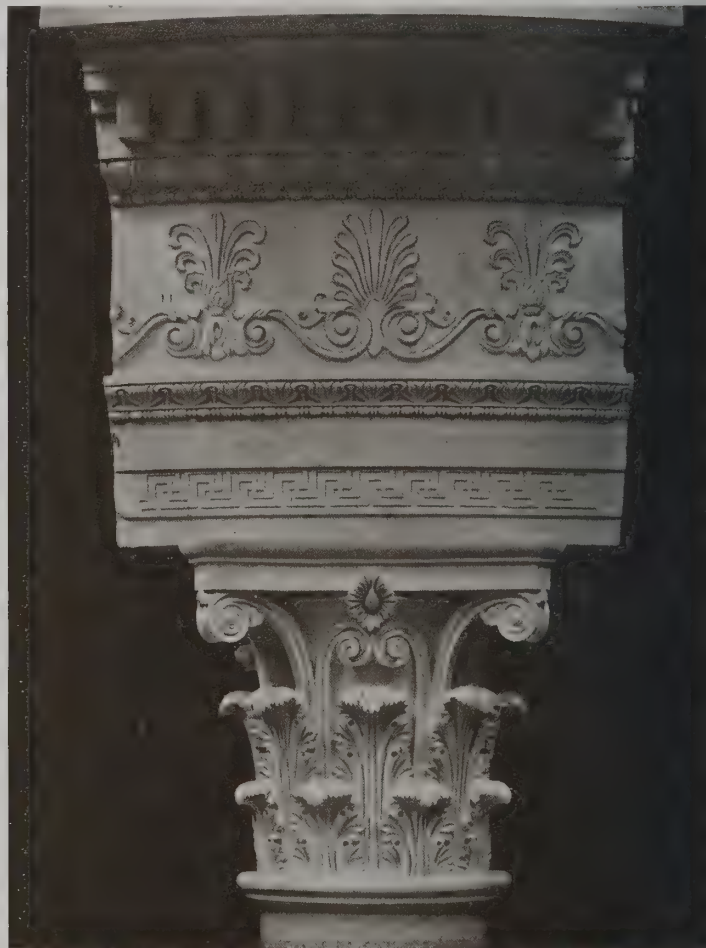
A COLUMN CAPITAL IN CARVED PORTLAND STONE.
Craftsmen : H. H. Martyn, Ltd *Architect* : R. F. Atkinson.



A PANEL IN PORTLAND STONE.
Craftsman : H. Tyson Smith. *Architects* : Harold E. Davies and Son.



A COLUMN CAPITAL IN CARVED PORTLAND STONE.
Craftsmen : G. and A. Brown, Ltd. *Designed by* Gerald Brown.
Architects : F. C. R. Palmer and W. F. C. Holden.



A COLUMN CAPITAL IN WHITE MARBLE.
Craftsmen : J. Whitehead and Sons, Ltd. *Architect* : H. Austen Hall.



A FULL-SIZE PLASTER MODEL FOR A TYMPANUM PANEL TO BE CARVED IN PORTLAND STONE.

Craftsmen : G. and A. Brown, Ltd.

Designed by Gerald Brown.

Architects : F. C. R. Palmer and W. F. C. Holden.



A FULL-SIZE PLASTER MODEL FOR A TYMPANUM PANEL TO BE CARVED IN PORTLAND STONE.

Craftsmen : G. and A. Brown, Ltd.

Designed by Gerald Brown.



PLAQUES IN PORTLAND STONE OF SEALS OF THE OLD LONDON WATER COMPANIES FOR THE METROPOLITAN WATER BOARD OFFICES, ROSEBERY AVENUE, LONDON.

Craftsman : E. R. Broadbent, of A. Broadbent and Son.

Architect : H. Austen Hall.



A GARDEN BENCH IN CAST PORTLAND STONE.

Craftsman : H. Tyson Smith.



The flowers are in cast lead.



The top and swags are in cast lead partly gilt.



The flame is in lead gilt.



The flowers are in cast lead.

VASES IN CARVED PORTLAND STONE.

Craftsmen: G. and A. Brown, Ltd. Designed by Gerald Brown.

Architects: F. C. R. Palmer and W. F. C. Holden.



PORTION OF THE ENRICHMENT ROUND THE DOORWAY
OF A BUILDING IN GRESHAM STREET, LONDON.

Craftsman : P. G. Bentham.

Architects : Richardson and Gill.



STONE CARVING TO THE REVEALS OF WINDOWS AT THE
PLAZA THEATRE, REGENT STREET, LONDON.

Craftsmen : E. J. and A. T. Bradford.

Architect : Frank T. Verity.



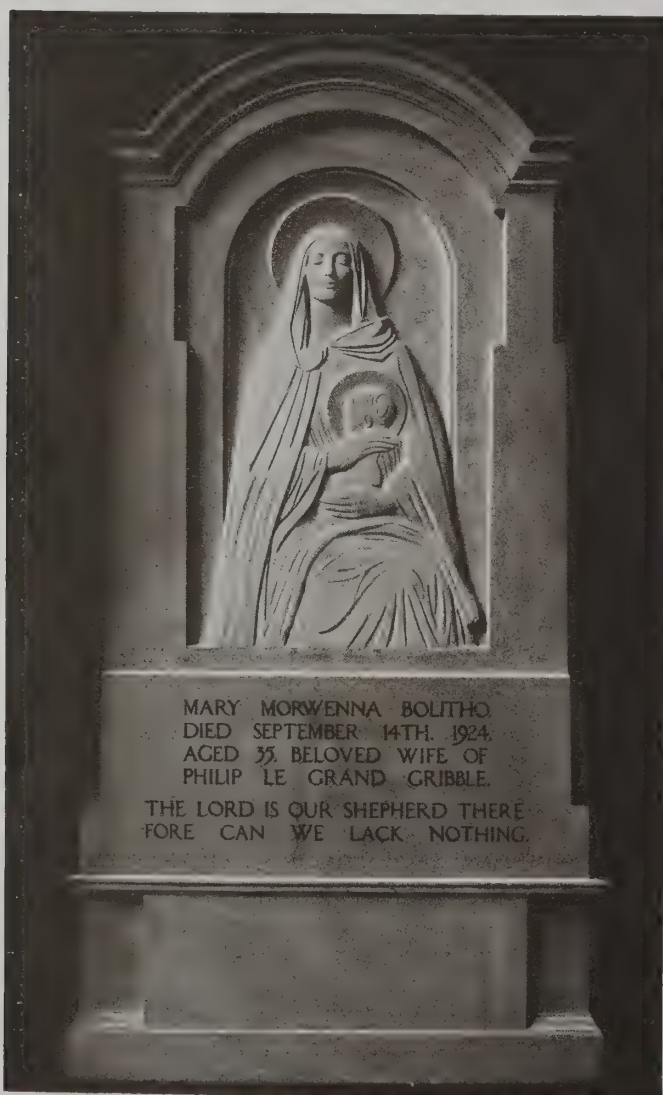
A LION HEAD CORNICE FOR THE SOUTHPORT WAR MEMORIAL.

Craftsman: H. Tyson Smith. *Architects:* Grayson, Barnish & McMillan.

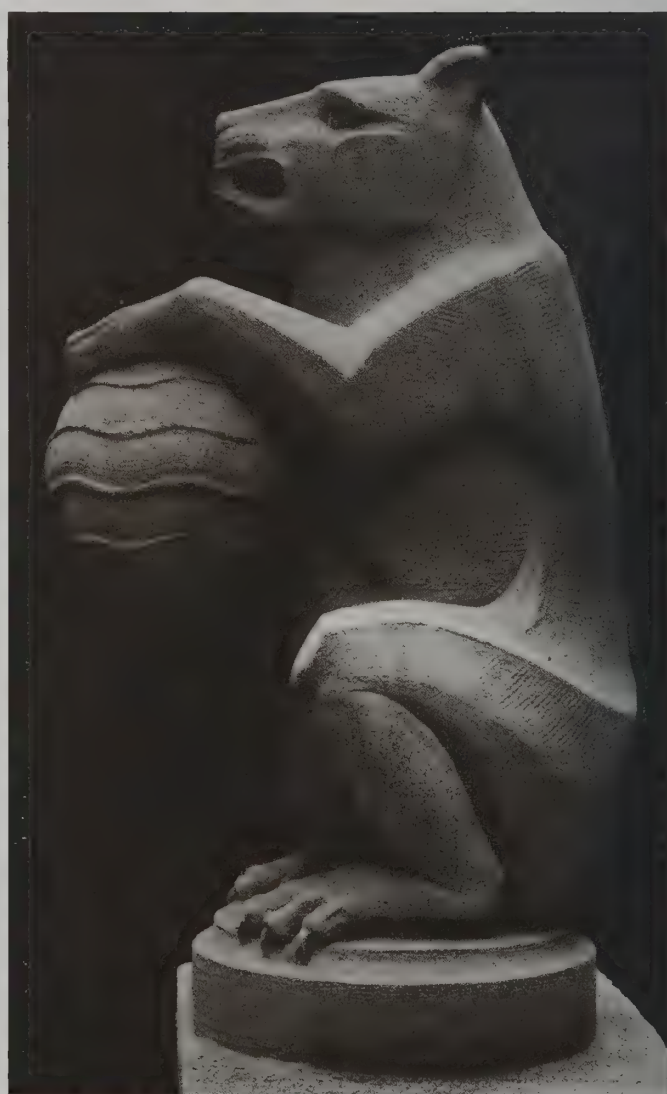


A TREE POT IN CAST PORTLAND STONE.
Height, 1 ft. 7 in.; Width, 1 ft. 7 in.

Craftsman: H. Tyson Smith.



A MEMORIAL IN HOPTONWOOD STONE.
Craftsmen: Madonna and Child by Alan Howes, under the supervision of R. Anning Bell. Made by H. T. Jenkins and Sons, Ltd.
Architect: Sir Edwin Lutyens, R.A.



A BEAR IN STONE.

Craftsman: Esmond Burton.

Designed by Darcy Braddell.



A KEYSTONE AT BRITANNIC HOUSE.
Craftsman : E. R. Broadbent, of A. Broadbent and Son.



A KEYSTONE AT BRITANNIC HOUSE.
Architect : Sir Edwin Lutyens, R.A.



IN PORTLAND STONE AT THE MIDLAND BANK.
Craftsman : E. R. Broadbent, of A. Broadbent and Son.



IN PORTLAND STONE AT BRITANNIC HOUSE.
Architect : Sir Edwin Lutyens, R.A.

Craftsmanship in Brickwork.

By William Harvey*

HERE in England, where clay is plentiful and marble scarce, walls of brick naturally preponderate. Brickwork is an ordinary element in building, and suffers the fate of ordinary things, for it is only when the usual method is also the only method that it is developed to the highest level. Craftsmanship flourishes where one particular material is alone procurable, for then the best brains and hands have, perforce, to concern themselves with it, and a tradition is established which may lead to continuous improvements in technique throughout the centuries.

These results are not to be expected in the midst of a complex cosmopolitan civilization possessed of extraordinary facilities for the transport of building materials. Many examples of brickwork must be merely utilitarian frames, indifferent in appearance, even if structurally sound, and in many cases such frames are definitely intended to be covered with some other material of more pleasing appearance. If craftsmanship in brickwork is to be encouraged in modern England, it must be at the price of very definite thinking on the part of the architects who determine the materials and methods to be adopted in each particular building, and several factors combine to make the task difficult. The bricks now most in demand for constructional purposes are unpleasant in colour, and there is no easy transition from the normal routine in building practice to the "something better" demanded in the interests of architecture.

Having to make a definite break with the ordinary class of brick, the architect may easily go to the length of picking upon one which startles the spectator with its extraordinary character.

In response to the desire to do something better than normal, white glazed bricks have been used in the internal courts of some modern buildings.

At the New County Hall the contrast between the heavily rusticated stone on the exterior and the glazed white expanse of an interior courtyard, as seen through the open circle of one of the domes of the entrance porch, is too violent, perhaps, to permit of the craftsmanship in the brickwork being appreciated at its true value.

The artistic key set by the shadow play in the purposely roughened stone is incompatible with that of the glistening brick.

It is, perhaps, also possible to recognize excessive striving after the selection of a superior material in the use of the dainty little briquettes with which architecturally designed brick buildings are now sometimes faced.

Within the outlines of the façade the charming colour of the bricks and the scheme of colour and texture built up



A COAT OF ARMS IN RUS MATERIAL.

Craftsman : George Roberts. Made by the Ravenhead Sanitary Pipe and Brick Co., Ltd.

by them in conjunction with the light mortar-joints may be consistent enough, but the ordinary bricks of the adjoining buildings will intrude into the composition and throw a doubt upon the miniature scale of its units by their own large scale and crude colour.

It is possible to mount and frame a drawing representing the elevation of a building, and to choose the mount and the frame in harmony with the subject, but it is rarely possible for an individual architect to insist that the surroundings of his executed building shall accord with it.

Where town-planning conditions exist the constructional and the artistic elements of one building may be carried out consistently throughout a whole group of surrounding buildings, and the fine study in grey and red brickwork which crowns the hill in the middle of the Hampstead Garden Suburb gains immensely through the support of other architecturally designed buildings whose

brick facings agree sufficiently closely with those of the church to maintain a general harmony. The light mortar-joints in this Church of St. Jude-on-the-Hill play an important part by contrasting with the richer coloured bricks, and merging into the tone of the panels composed of bricks of more subdued tint.

A masterly disposition of the architectural sub-divisions and of the colour masses makes the most of the brick technique, and exhibits the craftsman's work to the best advantage.

The question of the colour of mortar is one upon which the architect may, with advantage, avail himself of the aid of the bricklayer. Contrasts of colour between brick and mortar, which seem delightful when viewed in detail, sometimes lose their distinction when seen from a distance, and a white joint may simply throw a light across the whole wall face which degrades its richness of tone from red to puce, or from purple to grey. The exact tint of the mortar and the proportion of mortar-joint to brick counts for a great deal in the effects produced, and an actual test by examination of sample patches of wall from different view-points is by far the safest method of design.

Dingy black mortars do not find so much favour now as in Victorian days, and the production of mortar of pleasant colour takes a prominent place in the craft of bricklaying. Artificial superficial pointing is rapidly going out of fashion, and the sounder practice of making a good constructional mortar which is also worthy to be exhibited on the face of the wall is coming to its own again. Without the use of any extraordinary materials, the bricklayer can produce with lime and sand a range of colours from almost pure white through creams and stone colours to brown, and with Portland cement, a second series of tints from the lightest

CRAFTSMANSHIP IN BRICKWORK.



Plate III.

April 1926.

OARE HOUSE, WILTSHIRE.

Clough Williams-Ellis, Architect.

The vitrified ends of the "headers" in the brick wall give life to the surface and permit of a frame effect being produced with bricks of ordinary texture round the windows.

THE LIBRARY
OF THE
UNIVERSITY OF ILLINOIS



A BRICK FIREPLACE.

Craftsmen : H. G. Wickett and C. Reed. *Architect* . William Harvey.
Pressed purple Dorking facings used in the interior of a living-room. Bricks of normal dimensions have been used experimentally.



A BRICK FIREPLACE.

Craftsman : Alfred George Smith. *Architect* . William Harvey.
A cottage fireplace in hard pressed Dorking purple facings, joints in cement and sand-mortar, one to two. Ordinary bricks have been cut for the arch and for the mitres at the corners of the curb.

to very dark grey. Mortar in which speckled pebbly sand has been used is often satisfactory, since it is delightful in texture when seen in detail, and still may be made to contribute to the tone of the brickwork when seen from a distance. The form of the joint very greatly affects its colour value. Recessed joints, of course, pick up a shadow, and joints smeared over the brick surfaces increase the apparent size of the mortar content of the wall at the expense of the brick.

These technicalities of craftsmanship are important in all positions, but particularly so in the interiors of buildings, where the revival of an old fashion in brick-built fireplaces is doing something to exercise the bricklayer in the finer and more artistic side of his work. Bricks of normal standard dimensions are sometimes used, but briquettes of special sizes, shapes, colours, and textures are also being employed together with roofing tiles bedded edge-wise. The tradition for using small tile-like bricks for hearths dates back to medieval times, if not earlier, and has continued to our own day. Yellow Dutch clinkers and small, pinkish-grey briquettes with marked striations, somewhat resembling the grain of sand-blasted wood, are in general use among makers of fireplaces, and many architects feel that the relatively large standard brick in use in London is neither satisfactory in its dimensions nor in its proportion of length to height.

It would, nevertheless, be of greater benefit to the bricklayer, as craftsman, if bricks of normal shape were to be used even in positions where artistic results are sought for.

In one instance, at least, the experiment has been tried with the definite intention of affording an opportunity for

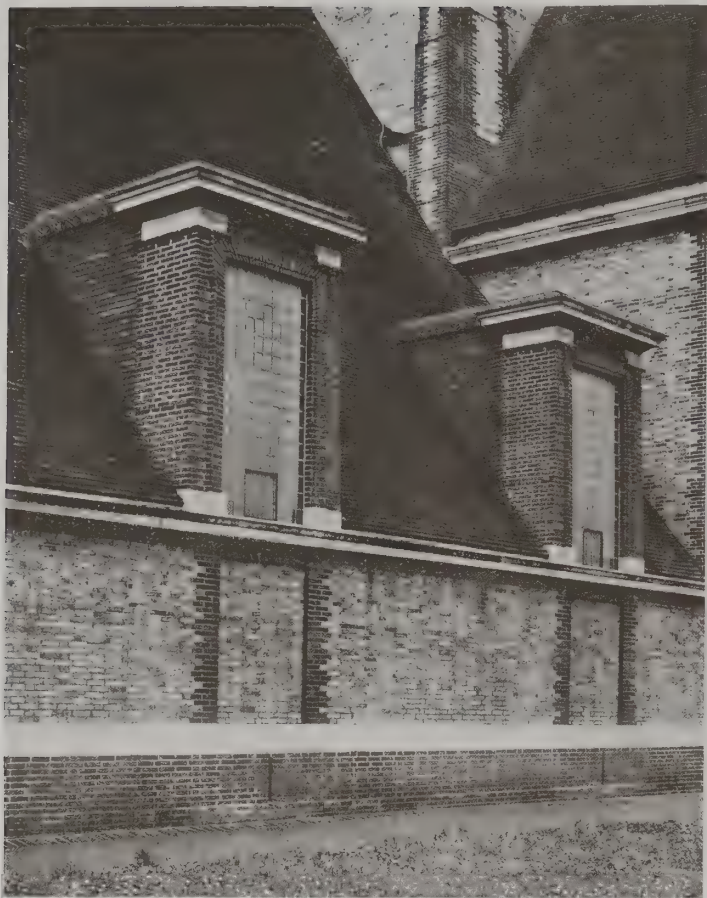
the bricklayer to perfect himself in this special business of fireplace making. Fireplaces in bricks of ordinary dimensions and of fine varied colour having proved satisfactory in one house, a similar type of brick was used in the walls of the hall, staircase hall, and a large sitting-room in another house where the fireplaces were also of brick.

The original intention was to leave the brick walls exposed only until such time as interesting old panelling might be procured with which to line them, but, in the meantime, the fine varied colours of the brickwork have provided a most effective decoration.

The different tints of individual bricks have not been arranged to make a set pattern, but have been allowed to take their places in the wall very much in the order in which they came from the stack. If the accident of sequence of handling resulted in the placing of a brick whose colour did not appeal to the bricklayer, he used his discretion and substituted another.

One difficulty which presented itself in the course of this experiment was the maintenance of a supply of mortar capable of drying out uniformly in tint and texture. No pointing was allowed, the joints of lime-cement-compo being pressed back between the edges of the bricks as the work proceeded. Here and there a little retouching had to be done in resetting bricks taken out for the purpose of running pipes and wires, and it proved extremely difficult both to match the colour of the jointing and the character of the handling.

In another building where brickwork was used in the interior fireplaces and for some of the interior walls, the foreman himself made a point of executing the work with his



A DETAIL OF THE CHURCH OF ST. JUDE-ON-THE-HILL,
HAMPSTEAD GARDEN SUBURB.
Brick Craftsmen : S. & E. Collier, Ltd. Architect : Sir Edwin Lutyens, R.A.
Fine colour has been disposed in well-proportioned masses by the
use of different bricks in plinth and wall.

own hands, and a far more uniform standard of execution was reached.

The conscientious way in which the hard, semi-vitrified bricks were cut to provide regular parallel-sided joints between the bricks forming the voussoirs and curbs involved a certain amount of setting out. This was not done according to the book by geometrical drawing, but by a sort of natural geometry, the craftsman arranging the bricks as nearly as possible in the shapes he wished to form and then sketching the setting-out lines upon them by inspection. He afterwards hacked away the parts of the bricks left projecting beyond the lines by means of an old-fashioned double-ended scutch and a cold chisel and hammer.

During the process of hacking the bricks he placed each one in position again from time to time to see how much more substance must be pared away. The mortar in brickwork used to form a fireplace must be selected with care, and the craftsmanship of the bricklayer is fairly indicated by his handling of the mortar. Among the best bricklayers, as among the best water-colourists, a very real pride exists concerning technique, and just as some artists profess extreme reluctance to retouch a wash of colour once it has been laid on the paper, some bricklayers would feel distressed at the prospect of having to wipe out smudges of mortar from the face of their brickwork.

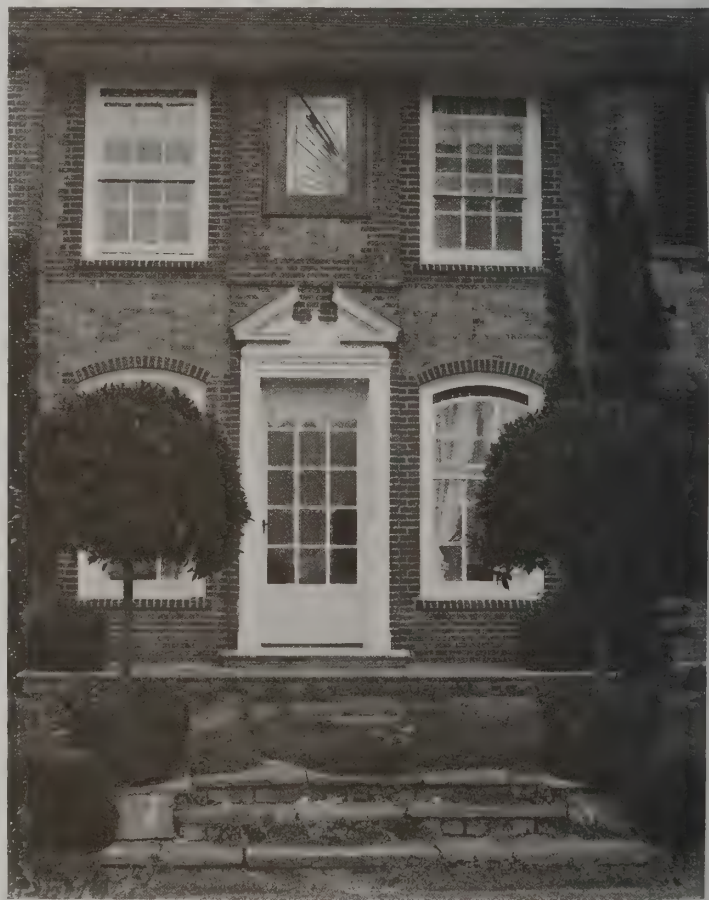
The master bricklayer makes a point of avoiding the smudge in the first place, and, by insisting that the mortar is composed of exactly the right materials, mixed in the correct proportions, with just sufficient water and no more, he can guarantee to bed each brick with a fully flushed-up joint and without a smear appearing upon its surface. It is a

pleasure to watch such adroit manipulation, the careful charging of the brick with mortar, and its posing almost but not quite, in its final position to allow of a final compression of the mortar as the brick is tapped home with the hammer-handle. The mortar, of course, bulges out of the joint under this treatment, and if it were too wet would be spilt on adjoining bricks, but before each plastic mass rolls over the bricklayer lifts it gently off with his trowel. This question of the consistency of the mortar has to be answered for each class of brick, for a mortar that will suit a hard, non-absorbent type, would simply go to powder if used with one of porous character.

Neatness of execution is not always valued, and some architects have advocated the production of a rough texture in the finished wall by allowing the squeezed-out rolls of mortar to remain hanging from the joints on the exterior of a building.

In interior work, though roughness may be cultivated in a mansion provided with a staff of servants armed with efficient vacuum cleaners to remove the dust, a reasonably smooth hard surface is alone appropriate for use in a cottage. In the experiments above described the brick chosen was the Dorking purple pressed facing which will stand the shuffling of heels on hearth or curb without perceptible signs of wear.

Exposed brickwork in the interior of a domestic building is somewhat unusual, and cases have been known where district surveyors have objected to the use of unsuitable bricks as insanitary and liable to harbour vermin. Whether this last possibility need be faced or not, it certainly is important to select a brick that will stand washing, if necessary, and not one whose charmingly sandy surface rubs off at a touch of passing knees and shoulders.



MERROW MOUNT, HUNTERCOMBE, OXON.

Designed by Oswald P. Milne.

Contrasts of colour in the brickwork give additional variety to the surfaces of the advanced and retiring portions of the wall.



WILBRAHAM HOUSE, LONDON.

Craftsmen : S. & E. Collier, Ltd.

Architect : Oliver Hill.

A house built with bricks of contrasting colours. The light painted window frames cut off the dark colour of the window openings from the semi-tones of the walling.



THE FAÇADE TO SQUASH COURT, CARLOS PLACE, GROSVENOR SQUARE.

Brick Craftsmen : The Daneshill Brick & Tile Co. *Architect* : Vincent Harris.

A combination of brick and stone in which a marked inequality in the size of the colour masses aids the total effect.



A BRICK GABLE IN THE DUTCH MANNER.

Craftsmen : F. Sandell & Sons. *Architect* : P. D. Hepworth.

Brickwork of which the texture has been emphasized and the colour reduced by the application of white pigment.



TWO CHIMNEYSTACKS AT NETHER WINCHENDEN PRIORY.

Brick Craftsman : Mr. Webb of Haddenham.
Brick chimneys with various patterns carried out in bricks of different sizes set in joints of different widths without loss of scale.

Architect : Philip Tilden.
Bricks of several different sizes have been used in these beautiful stacks.



TWO VIEWS OF THE BRICK CHIMNEYSTACKS AT MESSRS. LIBERTY'S BUILDING IN ARGYLL PLACE, LONDON.

Craftsmen : The Daneshill Brick & Tile Co.
Chimneys constructed of special bricks of small dimensions.

Architects : Edwin T. and E. Stanley Hall.

Large bricks in valley on the right emphasize the change of colour and scale.



A BRICK FIREPLACE.

*Brick Craftsmen : F. Milton & Sons, Ltd.**Architect : J. C. S. Soutar.*

A fireplace in specially made narrow bricks and tiles.



A FIREPLACE IN THIN TILES WITH AN OAK BEAM.

*Craftsmen: Van Straaten & Co., and The Daneshill Brick & Tile Co.**Architect : Oliver Hill.*

Refinement of contour achieved without sacrifice of texture.



A FIREPLACE LINED WITH ROOF TILE SLIPS AT KNOWLE, WARWICKSHIRE.

*Craftsmen : J. Dallow & Son.**Architect : Oliver Hill.*

An ingle hearth and canopy made of tiles and mortar. The contrast of hollow and convex forms provides an interesting play of light and shade.

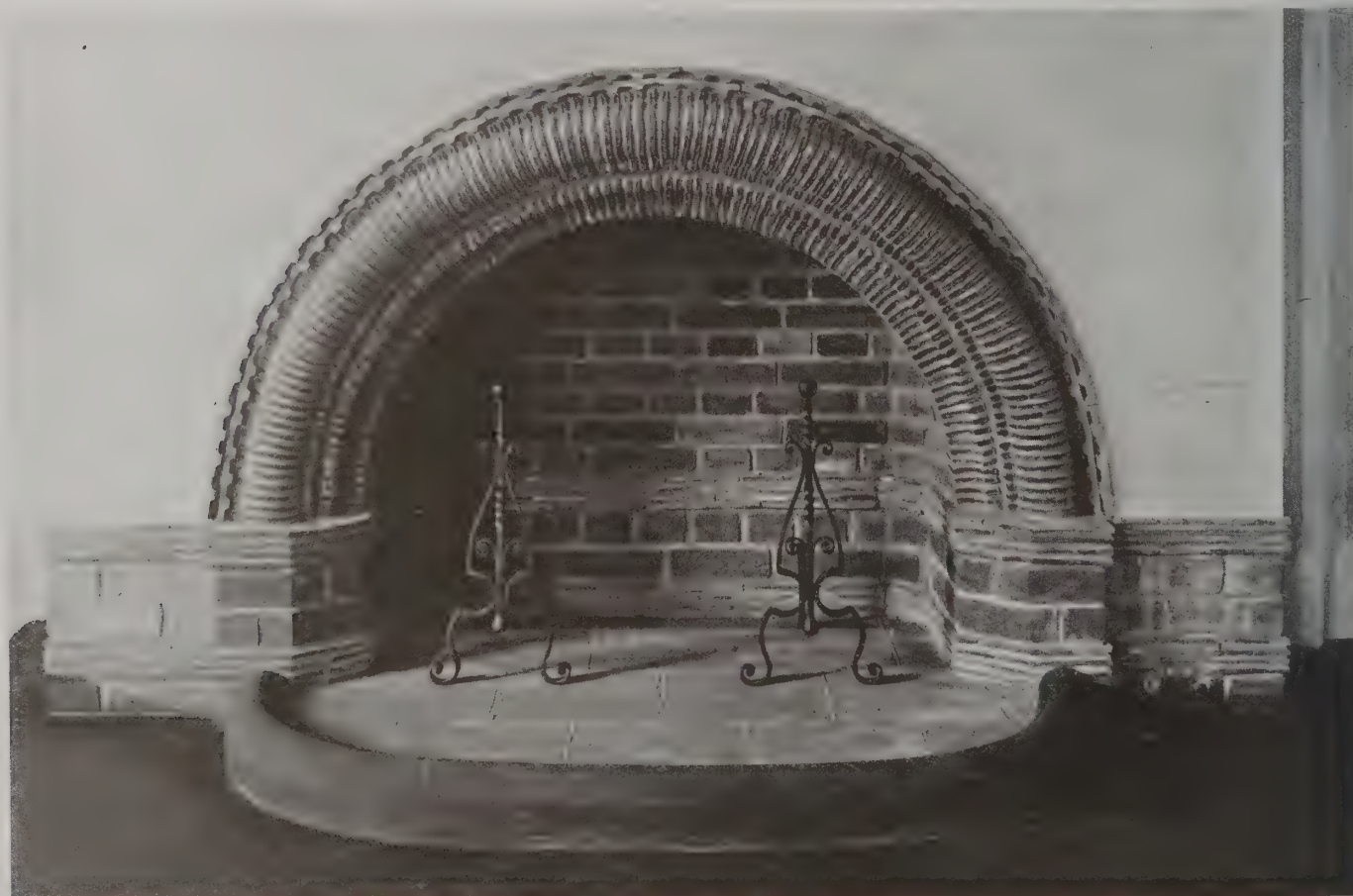


A BRICK FIREPLACE.

Craftsmen : A. Cæsar and Sons.

Architect : Stanley Hamp.

The contrast of large bricks and small tiles has been purposely incorporated in the fireplace and its ornamental plinth and frieze.



A BRICK FIREPLACE. DESIGNED BY STANLEY HAMP.

Craftsmen : A. Cæsar and Sons.

Architect : Stanley Hamp.

Large bricks and small tiles used together. The bold torus moulding formed of round-ended tiles is particularly happy.

The Essentials of Good Craftsmanship in Metalwork.

By Walter Gilbert.



SINGLE PASSENGER GATE, IN WROUGHT IRON,
FOR THE BRITISH MEDICAL ASSOCIATION HEAD-
QUARTERS, TAVISTOCK SQUARE, LONDON.

Craftsmen: Birmingham Guild, Ltd.
Architect: Sir Edwin Lutyens, R.A.

WHEN I set out to conceive the compositions for the little figures of the "Ten Commandments" required in the altar rail of Liverpool Cathedral, I realized for the first time how very closely interwoven the Commandments were with one another—how difficult it was to individualize them with a different conception for each Commandment.

I experience similar difficulty in writing on craftsmanship and the essentials to good craftsmanship.

What are the essentials to good craftsmanship?

I think I could regard them as coming under five headings:

- (1) Personality in direction.
- (2) Comradeship in execution.
- (3) Constant and persistent study and an open mind
- (4) Opportunities for self-expression.
- (5) Adequate rewards for the sacrifice involved.

I do not think it will be disputed that these are absolutely indispensable essentials to success in the art of metalwork.

Metalwork, on account of the limit of time allowed under present-day conditions for its production and the many persons involved in its execution, cannot to-day be the production of one artist working single-handed. This statement is certainly true if that artist is to have any influence on the art of his time.

The personality of the artist must be an assured foundation if a successful fabric is to be built. He must be a scholar and know the refinements of his art; he must have patience and insight into the capacity and understanding of the men he is guiding; he must have vision, looking into the future, sensing its call through his knowledge of the past; he must have great courage, for he will have to face many disappointments.

The next stage in the building up of craftsmanship is comradeship among those who by their harmony of labour are essential to the production of the work.

The draughtsman, the modeller, the moulder in plaster, the moulder in the foundry, the metal mixer, the chaser, the erector, or "the maker-up" or fitter, ending with the man who, by skilled and thoughtful research, can by beautiful patinas give immense pleasure to the eye, all are members of one corporate body.

Inefficient workmanship on the part of any one of these individuals can either wholly or in part ruin the beauty of the conception, or at least prevent the conception realizing its full beauty.

Therefore, if the artist wishes to see the full beauty of his dream realized it is indispensable that he should feel assured and create the sense around him that every man who is associated with him in the production of the work is an artist in his skill, thought, and work.



PAIR OF WROUGHT-IRON GATES FOR THE BRITISH MEDICAL ASSOCIATION HEADQUARTERS,
TAVISTOCK SQUARE, LONDON.

Craftsmen : Birmingham Guild, Ltd.

Architect : Sir Edwin Lutyens, R.A.

A man, however, can only have pride in his work if he appreciates the difficulties he must overcome in its production.

Like the runner in the race, he can only realize his task to the full by placing his achievements against the achievements of those who in the past have taken part in marathons under similar conditions.

To do this without any illusion to himself he must study and constantly study. I am continually impressing on those who are kind enough to work with me and under my direction the advice an old French artist gave me many years ago, while apologizing for the crudeness of its language: "If you give out, you must fill up."

The truth contained in that advice is beyond dispute. The want of freshness and of imagination which creates so much dreary work around us is evidence that the creating mind has not received the necessary replenishment.

The means for this replenishment are provided close to our hands in the museums and libraries.

Men can attain mechanical technique of great skill, so far as the use of the tool is concerned, without such visits to museums; but no man can obtain that indefinable atmosphere in his work which comes from the breath of the master of the past unless he lives with the creations of the master of the past and receives the spirit from the work of that master.

By this I do not mean that the artist of to-day must be a copyist of the past; far from it; but, like the runner in the relay race, he must train under similar conditions and be equally fit to carry on in justice to the artist who has brought the golden apple to him.

With study I bracket breadth of outlook. It may be thought that breadth of outlook will come with study in museums, but my years of experience in training men has informed me that it does not necessarily follow that love for the old waterways encourages dredging for new.

I would therefore urge those working with and among their fellow-artists to clear the eyes of obsession and look for the lightships which are being anchored for our guidance by mariners other than ourselves.

In this respect I think that American craftsmen, like American architects, work under more favourable conditions to obtain this open mind. Close to beautiful objects of the past which surround us it is difficult for us to see anything else, or even to see these clearly. We often are in reality clouded in our view by our political frontiers or by the insular condition of our work.

Because those artists in America can see with equal vision the fine work of the artists of the past, whether the work emanates from England, France, Italy, Germany, Spain, China, Japan, or Mexico, the art of America, and I am referring to the art of the sculptors and the metalworker,



Plate IV.

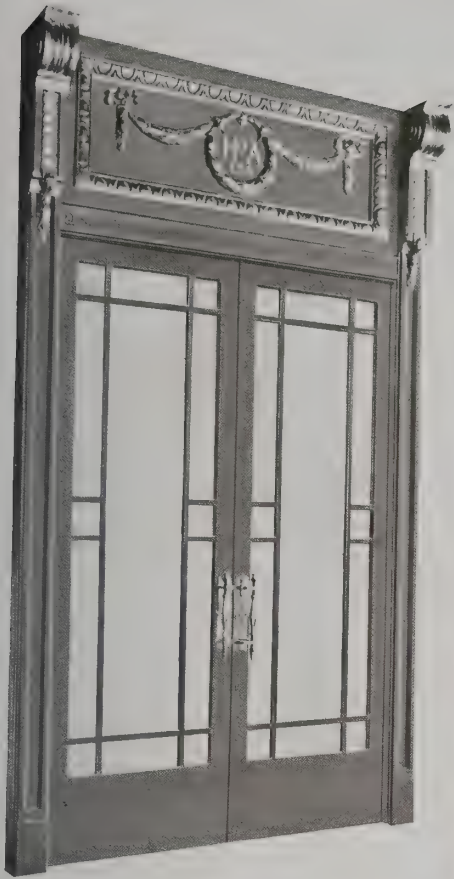
April 1926.

A LEAD TANK AND DOLPHIN BRACKET.

The tank was arranged to fix against the wall, and is 1 ft. 1½ in. in radius by 1 ft. 3½ in. deep. It is made in cast lead with delicately modelled enrichments and dolphin brackets on either side. The dolphin bracket above the tank, through the mouth of which the water flows, is 15½ in. long, 10 in. wide, and 7 in. in projection.

Craftsmen and Designers : Bromsgrove Guild, Ltd.

THE LIBRARY
OF THE
UNIVERSITY OF ILLINOIS



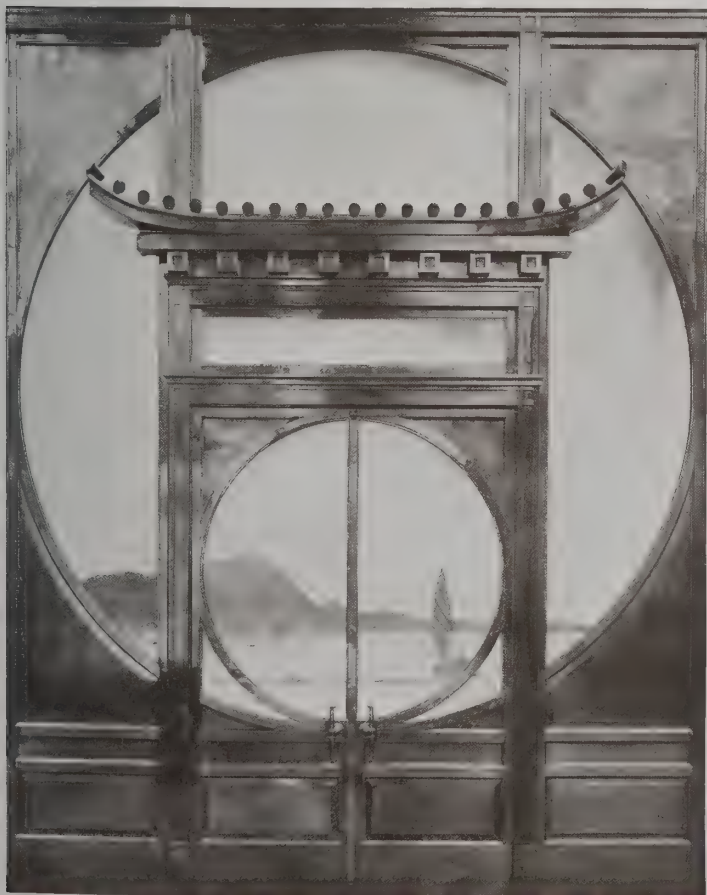
A LOBBY ENTRANCE.
Craftsmen : Harris and Sheldon, Ltd.
Architect : Mackintosh Burn, Calcutta.



BRONZE SLIDING DOORS.
Craftsmen : J. W. Singer & Sons, Ltd.
Architects : E. Vincent Harris and T. A. Moodie.



A CHINESE DOOR IN WROUGHT IRON.
Craftsmen and Designers : J. M. Pirie & Co., Ltd.

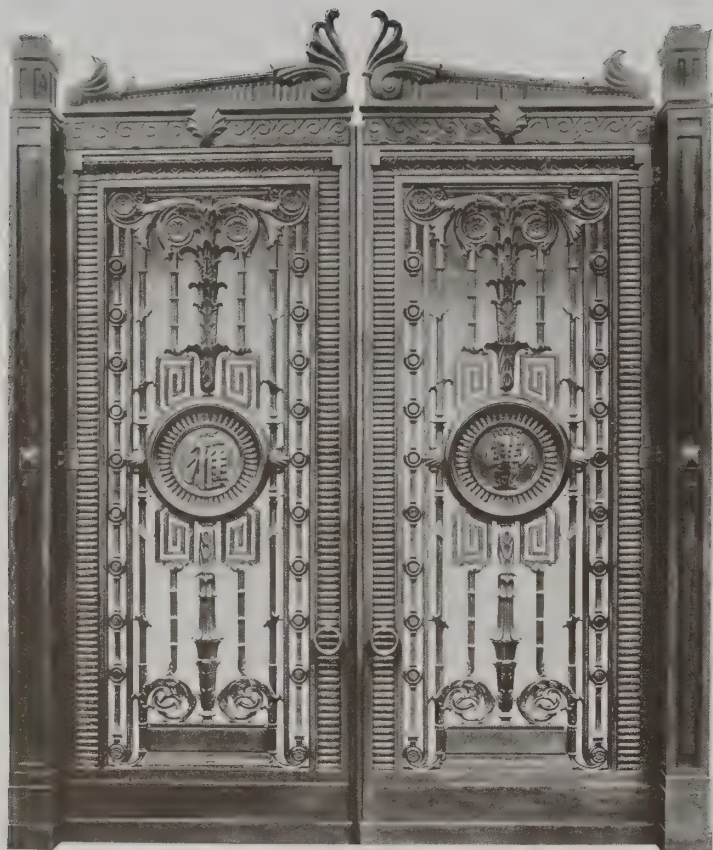


GATES FOR THE NEW "SOUTH CHINA MORNING POST" BUILDING, HONG-KONG.
The silhouette of Hong-Kong Harbour is in sheet bronze between the plate-glass.
Craftsmen : Bromsgrove Guild, Ltd. Architects : Palmer and Turner.



DETAIL OF THE DOORWAY AT 58A BROMPTON ROAD, LONDON.

The cast iron was modelled by George Alexander.
Craftsmen : Strode & Co. Architect : E. Vincent Harris



CAST BRONZE DOORS FOR THE HONG-KONG AND SHANGHAI BANKING CORPORATION, SHANGHAI.

Craftsmen: J. W. Singer and Sons, Ltd. *Architects:* Palmer and Turner.

is rapidly becoming most accomplished, for the clearness of vision is producing imagination.

After all, this is only a development of the advice any competent teacher gives in the Art School: "Get away from your work; you don't draw with your nose."

Probably the most difficult of the essentials to good craftsmanship for the artist to reach is the opportunity for self-expression. Almost without exception to-day he has to rely upon the goodwill or the intention of another for these opportunities to be provided for him; seldom is the craftsman engaged upon a work except in a co-operative manner.

This discipline, undoubtedly, is good for him—when working with really trained co-operation, with co-operation which seeks to make the craftsman the friend and adviser, and not the slave—the architect working with the craftsman equally as freemen in a great city.

But much responsibility to-day for the good of the artist's craftsmanship rests on the goodwill of the architect and on his capacity for insight. In days gone by, when the skill of the craftsmen was at its highest, the craftsmen owed much to the learning and appreciation of the great nobles and patrons who were inspired by travel and culture. A great patron brought Grinling Gibbons to the presence of the King, and great patrons encouraged Chippendale and Sheraton in their skill; in their pride and love for their country they brought the skill and pride of the craftsman in their work to a high place.

Architects can be equally assured that the response will be no less quick, generous, and self-denying on the part of the artists if they will, by their sympathy with them, and their patience in their explanation to the clients, secure the opportunities vital to the craftsman's existence.

I have used the word "self-denying" in reference to the

artist, and I will venture to suggest that I am entitled to do this, for what are the rewards held out for the long study vital to sound craftsmanship?

It is necessary for the craftsman, the artist, to look this aspect courageously in the face, for the rewards are not many.

Money? Few of those who pass their lives in the sincere love for the industrial arts do more than keep the wolf from the door.

Honours? How many artists, how many craftsmen in this country reap the honours which from time to time crown the achievements of the architectural profession? In this country, for a craftsman to hope for such recognition of his work as is so freely given in France, seems to be as futile a wish as one could express.

What, then, can the architectural profession do for the craftsman?

(1) Give the artist credit for his share in the joint task, and explain the craftsman's point of view to the client; if possible take the craftsman to the client that he may explain his scheme in person.

(2) Do not let price be the determining factor in awarding the commission, but give preference to the imagination and skill which come from long and arduous study.

With these two rewards of recognition generously given, the architect may rely upon the content, the goodwill, and the unbounded generosity of the artist and the craftsman with their imagination and their skill.



BRONZE DOORS FOR THE CHARTERED BANK OF INDIA, AUSTRALIA, AND CHINA, SHANGHAI.

Craftsmen: J.W. Singer and Sons, Ltd. *Architects:* Palmer and Turner.



BAPTISTERY AT THE WEST END, ALL SAINTS, FIFE.
Craftsmen : Iron screen, T. Elsley & Co. ; marble font and columns, Farmer and Brindley ; font cover, Nathaniel Hitch ; construction of open arch of green glazed pantiles, A. Whitehead.
Architect : Paul Waterhouse.



WROUGHT-IRON ENTRANCE DOOR, ALDFORD HOUSE, LONDON.

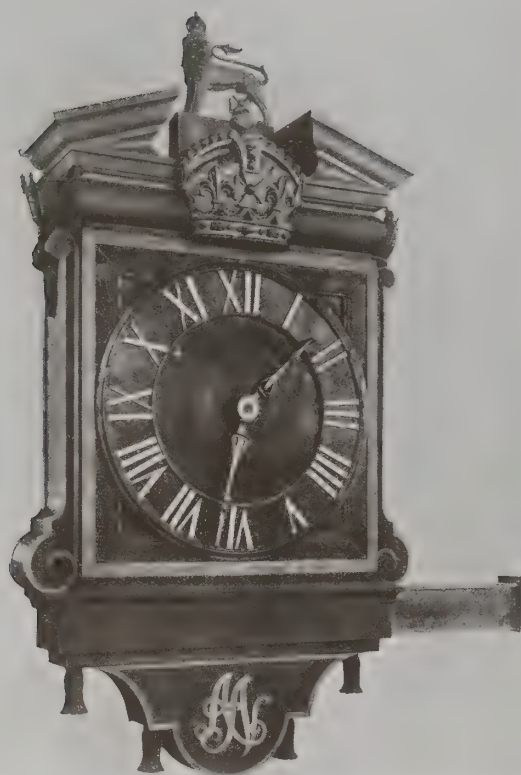
Craftsmen : H. H. Martyn & Co., Ltd.

Architect : G. A. Crawley.



THE ENTRANCE GATES, SANDON PARK, STAFFORDSHIRE.

Architect : E. Guy Dawber.



A BRONZE CLOCK.

Craftsmen : Hart, Son, Peard & Co., Ltd.
Architects : Sir Aston Webb & Son.



A PENDANT IN TONED BRASS.

Craftsmen : W. Bainbridge Reynolds, Ltd.
Architect : E. Guy Dawber.



BRONZE GRILLES AT GLAMORGAN COUNTY HALL.

Craftsmen : J. W. Singer & Sons, Ltd.
Architects : E. Vincent Harris, and T. A. Moodie.



A STAIRCASE AT 9 HALKIN STREET, LONDON.

Craftsmen : W. Bainbridge Reynolds, Ltd.
Architects : Blow and Billerey.



BRONZE FIGURES IN THE ALTAR RAIL AT LIVERPOOL CATHEDRAL.

Craftsmen and Designers : Walter Gilbert and L. Weingartner.



A REPOUSSÉ SILVER-GILT PANEL FOR A TABERNACLE DOOR.

Craftsman : P. Oswald Reeves. *Designed by* R. M. Butler.



A CROZIER MADE FOR THE BISHOP OF RIPON.

Craftsmen and Designers : Bromsgrove Guild, Ltd.



CAST BRASS ALTAR CROSS FOR THE PARISH CHURCH, BIRMINGHAM.

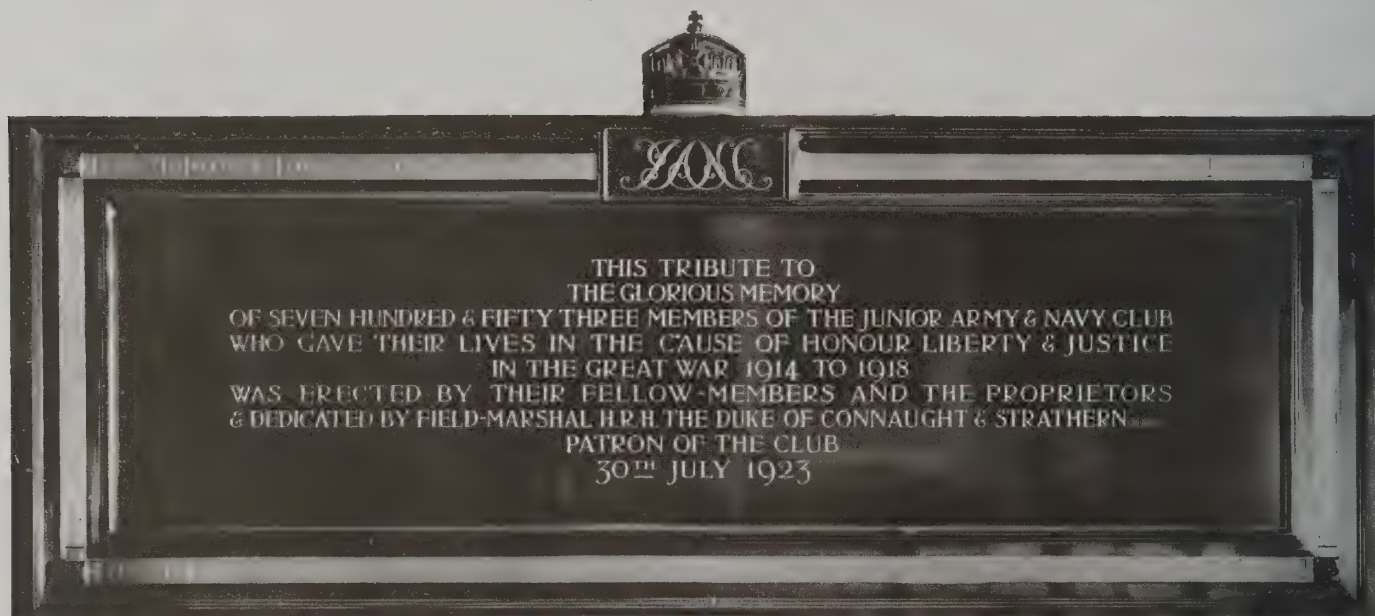
Craftsmen and Designers : Bromsgrove Guild, Ltd.



THREE ELECTRIC LIGHT FITTINGS.

*Craftsmen* : Louis Dernier and Hamlyn.

Designed by F. W. Hamlyn.



A MEMORIAL TABLET IN BRONZE WITH PURE TIN INLAYS.

Craftsmen : Blunt and Wray.*Architect* . H. P. Cart de Lafontaine.

A BRONZE URN.

Craftsmen : J. M. Pirie & Co., Ltd.
Architects : Granger and Leathart.

RAINWATER HEADS.

Craftsmen : Designed by Paul A. Mantle, and made by Henry Hope and Sons, Ltd.

BRONZE ROSTRAL LAMPS.

Craftsmen : J. M. Pirie & Co., Ltd.
Architects : E. T. and E. Stanley Hall.



A LEAD TANK.

Dimensions 36 in. × 30 in. × 26 in. deep.

Craftsmen and Designers : Bromsgrove Guild, Ltd



A WROUGHT-IRON STAIRCASE LANTERN.

Craftsmen and Designers :
J. M. Pirie & Co., Ltd.



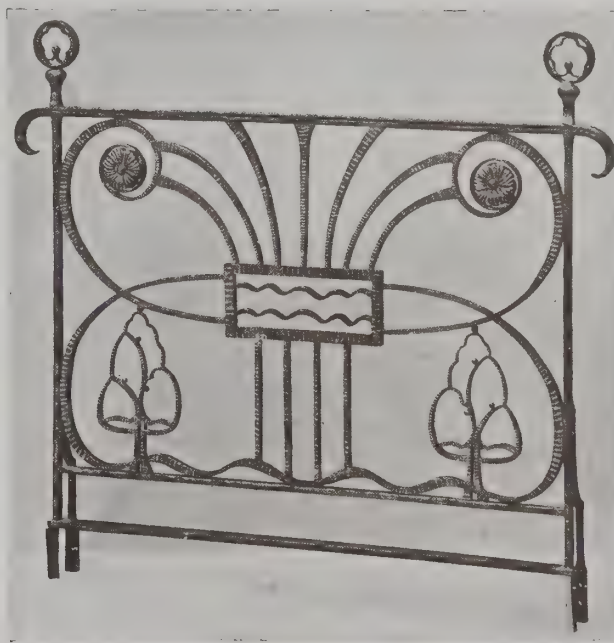
A LEAD TANK.

Craftsmen : Designed by Paul A. Mantle, and
made by Henry Hope and Sons, Ltd.



GRATE FURNITURE. A FIRE BASKET AT
8 HANOVER TERRACE, LONDON.

Craftsmen : G. & A. Brown, Ltd. *Architect* : Clough Williams-Ellis.



WROUGHT-IRON RAILING, GILDED. FROM THE
VAUDEVILLE THEATRE, LONDON.

Craftsmen : Bagues, Ltd. *Architect* : Robert Atkinson.



GRATE FURNITURE.

Craftsman : Edmund Spencer. *Architect* : Darcy Braddell.



GRATE FURNITURE.

Designed by Gerald Brown and made by E. J. Parlanti & Co.



A CUT AND CHASED BRONZE PANEL.

Craftsmen : Models by H. O. Tennant, made by The Birmingham Guild, Ltd. *Architect* : Ronald P. Jones.

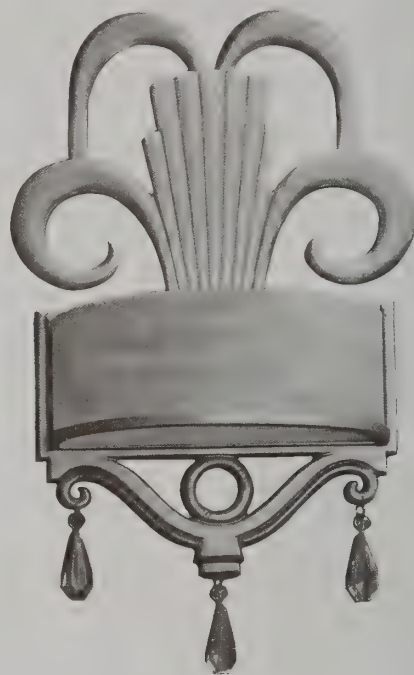


BRONZE ENTRANCE GATES, QUEEN VICTORIA MEMORIAL, CALCUTTA.

Craftsmen : H. H. Martyn & Co., Ltd. *Architect* : Vincent J. Esch.



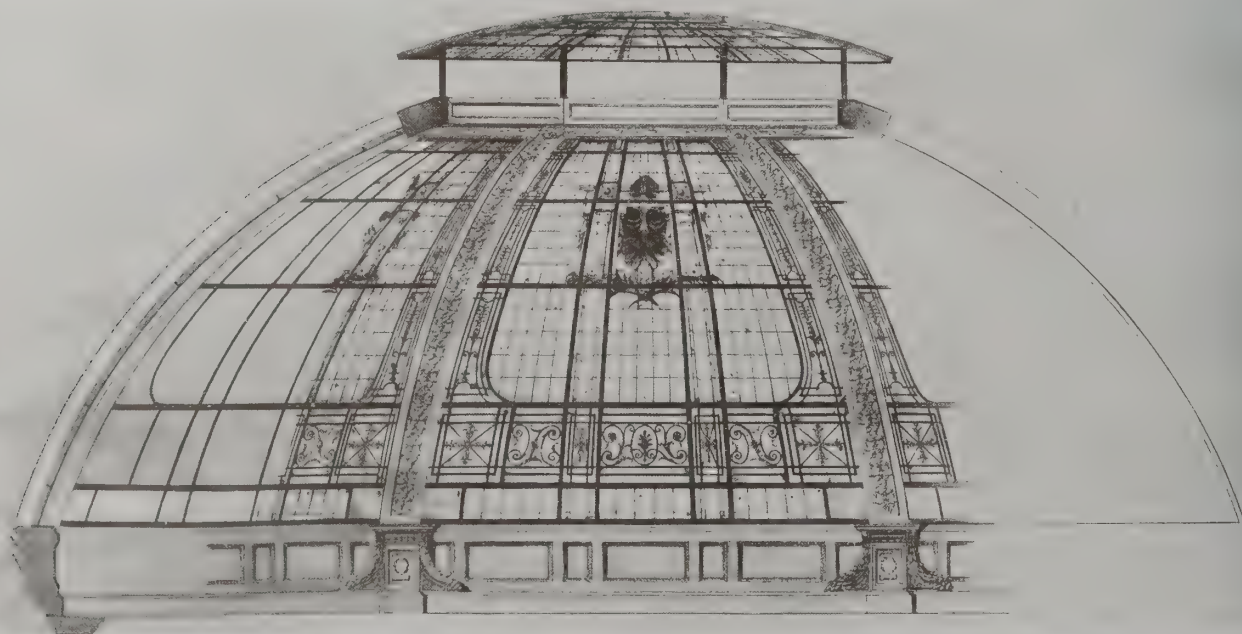
The wall lights are made in cast bronze, with gold and silver decoration on opalescent glass. There are no other fittings on the walls. The wall-lights are about 2 ft. 6 in. in height, and are fixed at about 7 ft. from the floor level.



TWO WALL LIGHTS AT THE VAUDEVILLE THEATRE, STRAND.

Craftsmen : Bagues, Ltd.

Architect : Robert Atkinson.



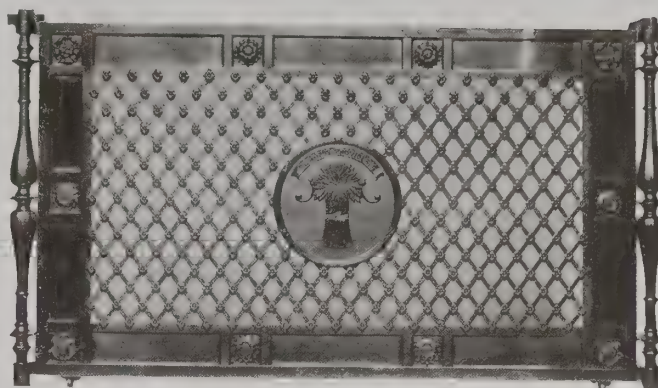
DOME FOR THE NEW OFFICES OF THE BRITISH INDIA STEAM NAVIGATION COMPANY AT CALCUTTA.

Craftsmen : The British Luxfer Prism Syndicate, Ltd. Robert Salmon was responsible for the decorative glazing and E. T. Spalding for the decorative ironwork. *Architects* : Sudlow, Ballardis, and Thompson, Calcutta.



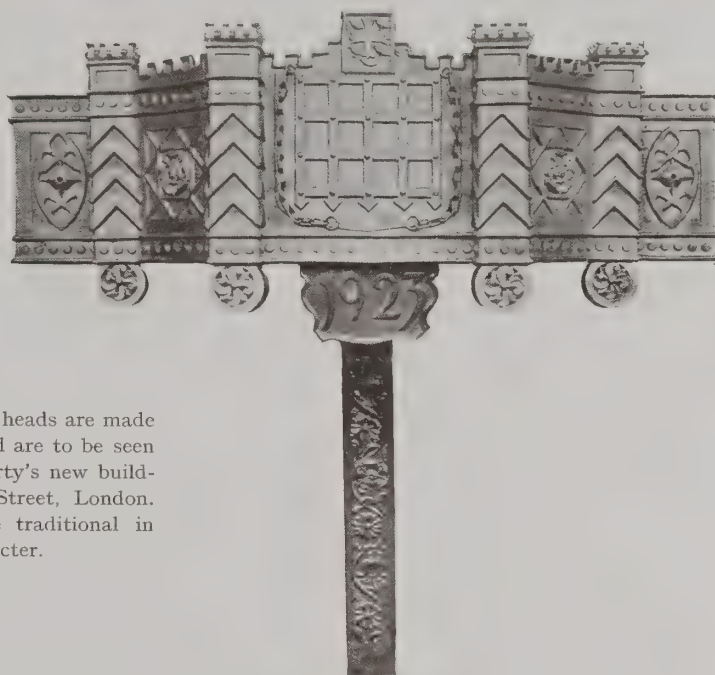
IRON AND BRONZE PANEL.

Craftsmen : H. H. Martyn & Co., Ltd. *Architect* : Frank Thomson.



HINGED BRONZE GRILLE.

Craftsman : Charles Henshaw. *Architect* : W. M. J. Gibson.



These rainwater heads are made in cast lead, and are to be seen on Messrs. Liberty's new building in Argyle Street, London. The designs are traditional in character.

TWO RAINWATER HEADS, LIBERTY'S BUILDING.

Craftsman : J. L. Emms.

Architects : E. T. and E. Stanley Hall.



VENTILATORS TO BOILER HOUSE, LIBERTY'S BUILDING.

Craftsmen : Wainwright and Waring, Albany Forge, Ltd.

Architects : E. T. and E. Stanley Hall.



A SHIP WEATHERVANE IN COPPER GILT FINISH.

Craftsmen and Designers :
J. Starkie Gardner, Ltd.



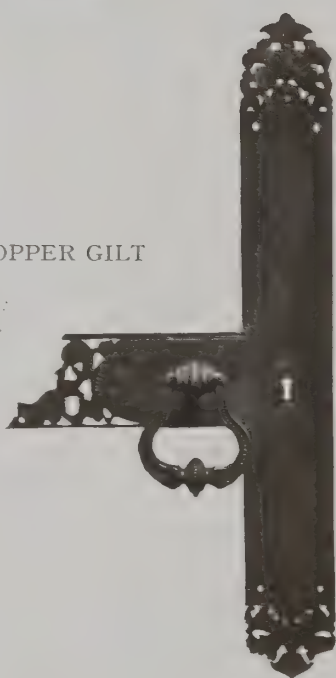
A SHIP WEATHERVANE ON THE LIBERTY BUILDING.

Craftsmen and Designers :
Wainwright and Waring, Albany Forge, Ltd.



A BRONZE BOW HANDLE.

Craftsmen : The Dryad Works.
Designed by W. H. Pick.



A FINGER-PLATE AND HANDLE IN SILVER.

Craftsmen : A. Jones Lock Company.
Architect : Darcy Braddell



A BRASS DOOR-KNOCKER.

Craftsman and Designer :
H. Tyson Smith.



A BRONZE LAMP.

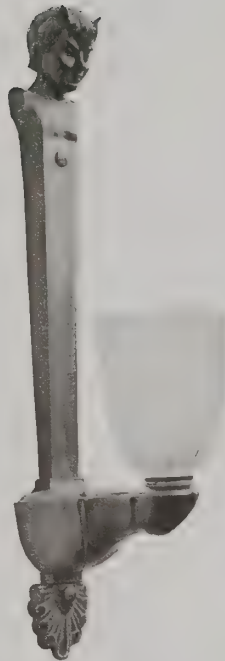
Craftsmen : H. H. Martyn & Co., Ltd.
Architect : Bernard Triggs.



A GEORGIAN LANTERN.
Craftsmen : Designed by C. S. Jones and
made by Galsworthy, Ltd.



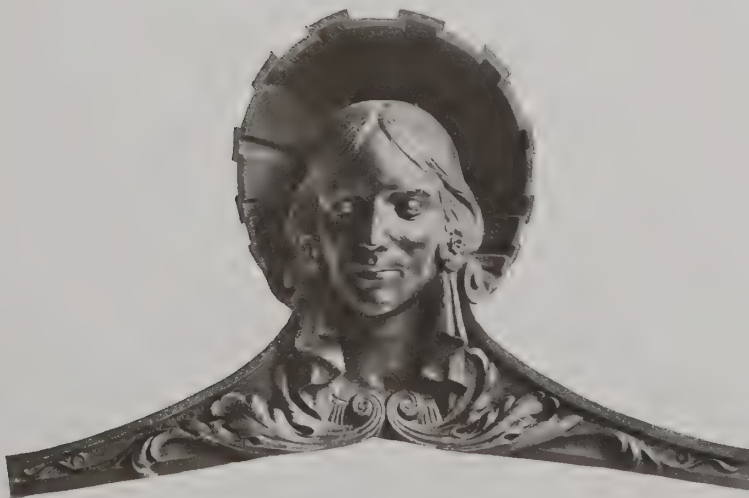
A BRONZE GEORGIAN LANTERN.
Craftsmen : Designed by C. S. Jones and
made by Galsworthy, Ltd.



AN ELECTRIC-LIGHT FITTING.
Craftsmen : Harcourts, Ltd. (Metropolitan
Vickers Electrical Co., Ltd.) under the
direction of Walter Gilbert.
Architect : A. N. Prentice.



A BRONZE ELECTRIC-
LIGHT STANDARD.
Craftsmen and Designers :
H. H. Martyn & Co., Ltd.



HEAD MOTIF ABOVE A PEDIMENT.
Craftsmen : Samuel Haskins and Brothers, Ltd. · Designed by K. A. Braden.
Sculptor : T. Bailey.



A BRONZE NEWEL
LAMP.
Craftsmen : The Dryad Works,
Designed by W. H. Pick.

The Craft of the Plasterer.

By George P. Bankart.

THE answer to the question "What is the position of the plaster craft to-day and its hope for the future?" is an optimistic one—"Quite normal to-day. Every hope for the future!"

A fair consideration of the present and future of the craft requires a moment's unbiased retrospection. There is much to interest and attract the architect, modeller, and executant in the various problems of *motif*, design, personality, technique, and the various aspects from which the subject can be approached.

The dullness and mediocrity of much present-day plaster work is due mainly, perhaps, to circumstances that have been beyond our control, but are not beyond remedy for the future. The fact is that to-day, architect, modeller, and executant are distinct entities, a trio playing not altogether in tune. The architect seldom models; the modeller does not plaster; the plasterer rarely models. The three aspects naturally do not always quite converge to the most serviceable perspective. All realize how very nearly extinct was the plastering craft during the greater part of the nineteenth century, when it became a "trade" only. The reason is not far to seek. History shows almost a neglect of the art in medieval times. Plaster then was little more than a skin or foundation upon which to paint fresco decoration. It was then little used as a material for relief adornment in important churches. English domestic life was then in embryo. In this country the craft was initiated at a later date under curious circumstances. Henry the Eighth's introduction into this country of Italian architects and craftsmen resulted largely not only in upsetting many native medieval guild crafts, but in instituting others. The plasterer's craft was one of those then introduced. It ebbed and flowed from time to time as the Italian, French, and Flemish craftsmen came and went away, and returned again and again. The appearance of the English "country gentleman" at this time led to the establishment of large domestic mansions throughout the country in which the plasterer's art was employed, and gradually became a prominent feature.

It was then all very new, at first very primitive, unskilled, but spontaneous. The plasterer of those early times was more artisan than craftsman. Throughout the ups and downs of several reigns the art grew and developed through many changes to an extraordinary degree of skill, beauty, and historic value, and later lapsed into vulgarity and nonentity. A large



DETAIL OF A NICHE ON THE NORTH SIDE OF THE BRITISH PAVILION, PARIS EXHIBITION, 1925.

Craftsman : Anthony Betts.
Architects : Easton and Robertson.

part of this genuine, "solid" craft work is still our heritage and pride. This foster-parentage of the craft seems to have had a faint echo in the attempted "Gothic Revival" for a brief moment or two. The mechanical matter-of-fact nineteenth century extinguished it entirely, until in the latter part of the century the influence of such preachers and workers of our own time as John Ruskin, William Morris, Philip Webb, John Sedding, Lethaby, Ernest Gimson, and a few others resulted in reintroducing a modern interpretation of the art into their own work, whilst at the same time infusing into it a spirit somewhat akin to that of earlier times, but more appropriate to the modern English hearth. The qualities of the "English gentleman," of good breeding, refinement, reticence, quietude, and the absence of arrogant manifestation, all found their expression in this attempt to reintroduce and reinstate some new life into the beautiful, but neglected, art. The illustrations here given show some of this work of modern times.

Other less robust personalities have tried to carry on the good work with, perhaps, less marked individuality. No art can carry on without periods of change, any more than artists themselves can do so.

New conditions demand new thought, new treatment; new developments of building demand new methods of execution. The English artisan plasterers of old cared little for method so long as it was strong, direct, and the result was suitable to their purpose, the lines and masses well arranged, and the detail adequately and well modelled. The fact that old methods were different from ours of to-day must not be lost sight of now. After all, methods of technique of execution matter little so long as we "get there," so long as they do not fall short, so long as they attain the objective. All evolution is growth through experiment. The best work comes through long periods of experiment and observation *not* through periods of *copying*—either of old styles laboured by tradition or of copying Nature.

The plasterer of to-day is a far more capable and skilful craftsman than his ancestor of any age, but he is very largely up against a wall. His craft has for so long been so little more than a trade that he has come to regard it mainly as the wherewithal for his physical needs. Can he be blamed? We think not. Present craftsmanship is as skilled and good of its kind as can be expected under present



A SECTION OF BEAM TREATMENT PANELLED FOR A LARGE ROOM.
Designed and modelled by Ernest Gimson.



A LOW-RELIEF RIBBED CEILING AND FRIEZE.
Designed and modelled by Ernest Gimson.

conditions, but everything is not *entirely* beyond improvement. For one thing, we are suffering from the handicapping nature of a long epoch of copyism, which must have a retarding and deadening effect on progressive and creative work to-day. *Such pernicious habits must retard and dull creative progress.* As copyism and period imitation is still one of the snakes in the grass in the present position of the craft, it needs no connoisseur to mark the wickedness of reverting to and *affecting* period styles which were natural when building was comparatively primitive, when walls were built out of square; when timber beams and joists were rough hewn, hand-sawn, and irregular in size; when ceilings were consequently unlevel, workmanship less skilled, methods more direct and "solid"—even if less permanent than now.

All that is now altered! Architecture and the crafts have more important work to do than "fake" past period decoration in the production of unlevel ceiling surfaces and imitation primitive modelling. On the other hand, modern plaster decoration should not by any means be confined to low relief based on a very flat treatment, although for low rooms in modern domestic buildings it is open to very charming treatment, where suitable, if softly modelled and suggestive in detail rather than too decisive and insistent in pattern and detail.

To experiment is natural and amusing, but it is advisable for every artist to rein himself in occasionally and return now and again to the flat treatment of plaster which is so eminently suited to a restrained white-on-white application of design in soft plaster of paris on a flat surface. The essential *raison d'être* of plaster is its reasonably cheap capacity for covering-in large surfaces pleasantly, whether plain or otherwise. Where otherwise, there should be a distinct avoidance of "sculpturesque" technique in plaster, which may be emotional and restless, rather than the more decorative element which should be less insistent and more conducive to restfulness of eye and mind.

The means to this end are not necessarily limited to ringing the changes on any interpretation of Nature's forms from the flowers of the field, or the fruits of the earth. Poetry there is of other kinds—the human form, human idiosyncrasies, the classics, and endless other *motifs* beyond the range of our space here. After all, as the Creator embroidered the earth for our pleasure and rest with the fruits of the earth and the flowers of the field, and gave for our food pleasure and companionship, humanity and serviceableness, animals, birds, and fish; as, since man first expressed his delight by primitive delineations of these things, can we

afford to despise such pleasurable expression of our environment as effeminate when it has been the chief *motif* of all civilized peoples in every form of art since the world began?

One more aspect of modern plaster craftsmanship is worth while calling attention to. In ceilings where pronounced mouldings with modelling holding very strong shadow and colour are necessary for our larger and higher rooms, we to-day *try* to reproduce very deeply undercut clay modelling by a process of casting from moulds of gelly, in which we succeed only *partially*. This process is a three-fold one, which at each stage, however deeply undercut, sharply defined, and finished the clay model may be, *loses definition*. More than this, the depth of the undercutting and the thinness of the old type of modelling imitated *cannot be rendered fully by the gelly process*. *The old method was hand-modelled*, piece by piece, and mounted in position on to a rough plaster core, each individual piece abutting or overlapping its neighbouring pieces.

It needs neither novice nor expert to see that the process cannot do what is expected of it or bring the desired result, but the habit persists to this day. It is up to us to remedy this shortcoming custom in a better way. It is up to us to get the best technical result from the processes available in our own time and from modern plasters. We do not in any way deprecate the gelly process itself, which is capable of better things in the hands of artists, who are few in the craft to-day. The gelly mould is capable of great things, greater things, in fact, than are now obtained from it. We can have pronounced mouldings and large box-like projections, but if we will apply to them such type of surface modelling as the great Italian plaster masterpieces possessed, we will have far better decorations of an architectural character than the imitation Christopher Wren. Gibbons's period work is incapable of production from gelly moulds.

The lime plaster material which was produced by many years of slaking is not now available, but the long slaking process could, in my opinion, be done by modern chemistry in a very short space of time, and the old material and direct workmanship again be possible for some work, although it may never be general again.

The question of how far architects can influence their clients is a matter of delicacy and personality that influences very greatly the output of high-class work and the craft generally. As regards the craft itself there is much hope, for opportunity is a great thing, and the spirit is willing and ready, and the talent is by no means lacking in either the architectural profession or the craft.



A SECTION OF BEAM TREATMENT, PANELLED FOR A LARGE ROOM.

Designed and modelled by Ernest Gimson.



DETAIL OF PANEL FROM BARREL VAULTED CEILING
AT "ROSSDHU," LUSS, SCOTLAND.

Designed and modelled by George Bankart.

Reproduced from "Plastering, Plain and Decorative," by William Millar.



A BARREL-VAULTED CEILING FROM A HOUSE AT
MAIDENHEAD, BERKSHIRE.

Designed and modelled by George Bankart.

Published by B. T. Batsford, Ltd., London.



EXTERIOR PLASTERWORK AT THE WHITE HOUSE,
LEICESTER.

Craftsman : G. P. Bankart.

Architect : Ernest Gimson.

VOL. LIX—N



PLASTER FRIEZE AND CHIMNEYPiece AT A HOUSE AT
SAPPERTON.

Designed and carried out by Ernest Gimson.



LITTLE BANDFIELD HALL, ESSEX.

Designed and carried out by Esmond Burton.



PLASTER FRIEZE IN THE DINING ROOM, MINSTER, MINSTER, SUSSEX.

Craftsman : George Jack.*Architect* : Mervyn E. Macartney.



A BEDROOM CEILING AT ROWALEN CASTLE.

Craftsman : G. P. Bankart.

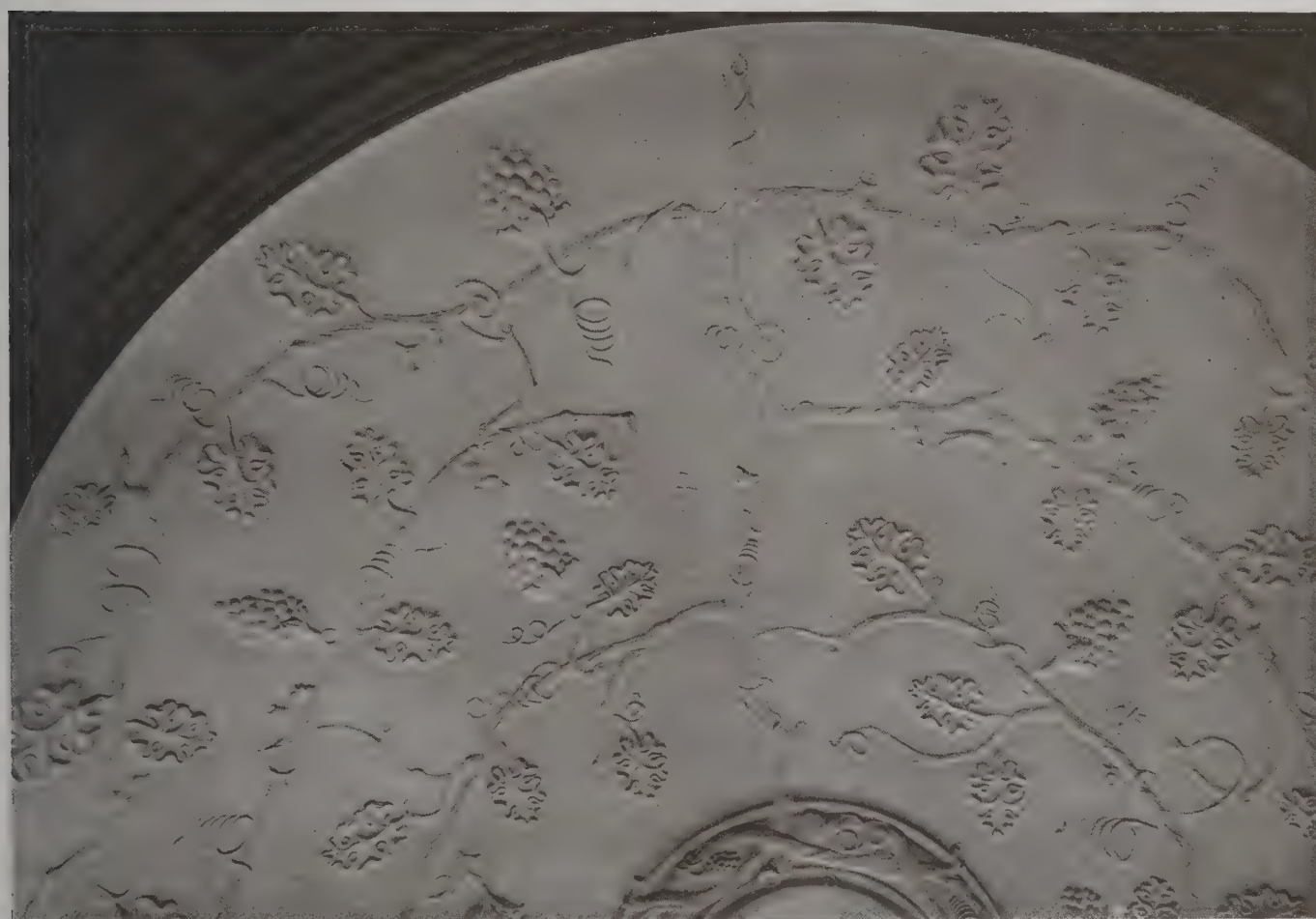
Architect : Sir R. Lorimer.



A VINE CEILING AT ELLARY, ARGYLLSHIRE.

Craftsman : Samuel Wilson.

Architect : Sir R. Lorimer.



AN OVAL VINE CEILING AT ARDKINGLAS, ARGYLLSHIRE.

Craftsman : Samuel Wilson.

Architect : Sir Robert Lorimer.

Modern Woodwork.

By John Gloag.



A PANEL IN OAK FOR A GUNROOM DOOR.

Craftsman : P. G. Bentham. Architects : Richardson and Gill.

NOW that the first quarter of the twentieth century has passed, we find that a number of inquiries are afoot ; and there are reviews of progress in various arts, crafts, and industries. And when we subject modern woodworking to this process of inquiry we discover that the words of that gifted writer and critic, the late Lisle March Phillipps, set down in "The Works of Man," some fifteen years ago, on the character of modern art, have an even more forceful significance to-day. "It is the peculiarity of modern art," he wrote, "that to an entire doubt as to its own aims and principles it unites an extraordinarily highly-developed gift of manual dexterity and great technical knowledge. It can paint and carve anything it likes exactly in the manner it likes ; at the same time it does not know in the least what to paint or carve, or with what purpose to paint or carve it."

Technical ability and a romantic regard for the past have produced conditions that may prove extremely diverting to historians and critics in the twenty-first or twenty-second centuries ; but the spectacle of the steady march of pattern worship in a world where the curio dealer and the stylemonger are greater than the creative artist is not inspiring to those who possess regard for the welfare and intelligent development of any craft. Woodwork, in particular, is under the numbing influence of "period" styles. The "combination of a practised and fluent hand with a vaguely groping and distracted mind" has brought about in the making of furniture and the production of interior woodwork a helpless reliance on the ideas of the craftsmen and designers of the seventeenth and eighteenth centuries. Consequently the development of original work has been limited ; the activities of hundreds of craftsmen have been directed to copying ; the infinite possibilities of using machinery intelligently have been disregarded ; and mechanical production has been dedicated to caricaturing antique handwork instead of developing its own forms and technique,

and fostering a healthy alliance with handcraft in place of a mutual and unhelpful enmity.

There are to-day a number of independent craftsmen directing the production of furniture and woodwork of original design, well-made and without the affectation that seems an almost invariable accompaniment of "handcraft revivals." Although there are only a few of these really creative workers, they are not without their influence, and it is the work of such men that will probably earn an enduring aesthetic value and gain the respect, and possibly the reverence, of those critics in futurity for whose amusement so many crafts are catering at present.

The real craftsmen in wood to-day, the men who believe that something more is necessary than the attainment of those very high standards of executive ability demanded in the extensive business of copying assorted styles, have regained something of that deep sympathy with the material they work in, an emotion that the drawing-board of the nineteenth century effectually weakened. Both Chippen- dale and Sheraton proved by their published designs that even great craftsmen were not always great when pencil and paper brought them into contact with the temptation of complexity. And if craftsmen who really understood their material could occasionally produce designs that were stupidly ornamental or attempted a spidery elegance, how incredibly dangerous can the pencil become in the fingers of a fanciful draughtsman whose knowledge of wood is limited to its colour and figuring when it has been made into panelling or furniture.

It is the peculiar fate of British woodwork to be misunderstood. Not in the wilful way that the French artist-craftsman misunderstands wood ; for in that irrepressibly decorative land of France wood is dragooned into any shape some artist overlord of material demands ; it is thrust and curved into forms ornate and gracious with ruthless, but superb, skill ; but in Britain interior woodwork, for example,

MODERN WOODWORK.



Plate V.

April 1926.

THE ORGAN SCREEN AND ROSTRUM, SECOND CHURCH OF CHRIST
SCIENTIST, LONDON.

Craftsmen : Wylie and Lochhead,

Architects : Sir John Burnet and Partners.

THE LIBRARY
OF THE
UNIVERSITY OF ILLINOIS



A STAIRCASE IN CARVED AND WAXED SILVER SPRUCE.

Craftsmen : G. and A. Brown, Ltd. *Designed by* Gerald Brown.



THE EAST WELL AT TUDOR HOUSE, LONDON.

Craftsman : Laurence Turner. *Architects* : E. T. and E. Stanley Hall.



THE STAIRCASE AT "MIDTIMBER," LYNCHMERE, NEAR HASLEMERE. SUSSEX.

Craftsmen : F. Milton and Sons, Ltd.

Architect : J. C. S. Soutar.

is so often regarded as stone when the safe and sacred "period" styles are forsaken. This naturally gives weight to the objections of the academic worshipper of period treatments, who will say: "Of course, it's quite hopeless to get anyone to do original work. Let's stick to style." A counsel of stagnation; but of great comfort to nervous and unimaginative people. But the whole trouble arises because the occasional experiments in originality on a scale that attracts attention are not always made by people whose inspiration is enriched by real knowledge of wood and the way it is worked, and the sympathy such knowledge engenders.

Craftsmen who possess that sympathy with material, which has been characteristic of woodworking in this country from the days of the pre-Tudor joiners and carvers, are naturally a little impatient of the imposition of styles which limit their own vivid and vigorous creative powers. Sir Hubert Llewellyn Smith has summarized the problem in this sentence: "Since the processes of design and execution are not mutually independent, but react upon each other, it is evident that their severance must *prima facie* result in artistic loss, unless counter-balanced by some adjustment of relations between designer and executant, which will preserve the possibility of those healthy reactions between them which are important factors in the art-value of the resulting product."* In rebellion against drawing-board government, such craftsmen as the late Ernest Gimson developed their work independently; expressing themselves with originality, and refraining from the eccentricity that usually marks such rebels. Originality in woodwork means freakishness to many people whose taste in the antique refinements of interior decoration and furnishing is unquestionably impressive; they cannot forget the fluid anarchy of "New Art," and for them the forsaking of the established calm of conventional styles implies the invasion of some raw, undisciplined crudity—something that has a flavour of peasant art about it, bright colours and all the earnest gaiety of the arty-crafty cottage kitchen.

But the craftsmen who were influenced by Gimson have never been touched by the spell of the heady, artificial taste that is concerned with novelty rather than good design. A true understanding of the qualities of various woods brings a far more subtle appreciation of decorative possibilities

than the shallower acquaintance based on the "finished" colour of woods and their conventional use. Craftsmen like Sidney Barnsley, Peter Waals, who is carrying on Gimson's work to-day, Gordon Russell, and Romney Green have developed the intrinsic decorative qualities of the woods they employ. The colour of oak and walnut, preserved from stains and disguises that ape an "antique" effect, enables the gentle variation of surfaces to acquire an ornamental significance almost forgotten in an age of complexity, when carving is so lavish and so lifeless, so imitative that one wishes sometimes that Grinling Gibbons had never been born.

There are signs of an awakening interest in the character of wood. So far as work of real originality is concerned, we have already entered upon a period of simplicity, with embellishment under control; and we find the extended use of such woods as yew, laburnum, and cherry, and the employment of inlaid ornament that gives some special point to the proportions of furniture. Decorative woodwork cannot impose any particular form of taste on a domestic interior, for the trend of intelligent taste suggests that rooms should form a plain background, a simple stage for furnishing that will bring the real beauty of wood into houses.

But the craftsmen of the Gimson school, with their absolute freedom of expression and their great woodworking skill, are not an isolated group, fighting a battle for the health of their craft. There are many manufacturers and architects whose activities encourage the development of original work that has something of life about it; something that moves with contemporary inspiration. In this matter the architectural profession has a very great responsibility; and few professional men possess such power as the modern architect whose taste could guide the taste of his clients into channels other than those of lifeless imitation.

Woodwork that is really of the twentieth century has recaptured a little of the sober beauty of mid-seventeenth-century work. In shaking off style it has not shaken off sanity, but it has rid itself of a multitude of useless trimmings. There is plenty of life and abundant invention in the craft to-day, and the best of the modern craftsmen are progressive people who do not shrink, hermit-like, from realities, crying for the calm of a vanished past. But the sunlight of encouragement is needed before the craft can flower once more.

*"The Economic Laws of Art Production," chapter iii, page 73.



A CARVED AND PIERCED PANEL OF A STAIRCASE.

Designed and made by Waring and Gillow, Ltd.



EBONY ALTAR CROSS AND CANDLESTICKS WITH SILVER INLAY AND ORNAMENTS.

Craftsman : Romney Green.

Designed by Edward Maufe.

MASONIC FURNITURE FOR THE TELETON LODGE, IN CONNECTION WITH THE WORSHIPFUL COMPANY OF CARPENTERS.

Craftsmen : Dove Brothers.

Designed by Sir Banister Fletcher.



A LECTERN IN CARVED WOOD, GILDED.

Craftsman and Designer :
Laurence Turner.



CARVING IN OAK FROM THE CHOIR STALLS, LIVERPOOL CATHEDRAL.

Craftsman : H. G. Ratcliff.
Architect : Sir G. Gilbert Scott, R.A.



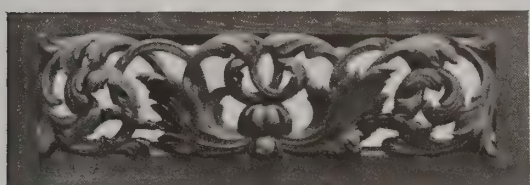
PART OF THE MEMORIAL PORCH, ST. BALDRED'S CHURCH, NORTH BERWICK.

Craftsmen : Oak door made by Nathaniel Grieve and carved by W. and A. Clow, from the designs by Morris Meredith-Williams.
Architect : Sir Robert Lorimer.



TWO DECORATED OAK PANELS FOR THE RESTORATION OF ST. JOHN'S CHURCH, PERTH.

Craftsmen : Carved by W. and A. Clow and decorated by Moxon and Carfrae, from the designs by Morris Meredith-Williams.
Architect : Sir Robert Lorimer.



PIERCED AND CARVED DOOR PANELS.

Craftsmen and Designers : Waring and Gillow, Ltd.



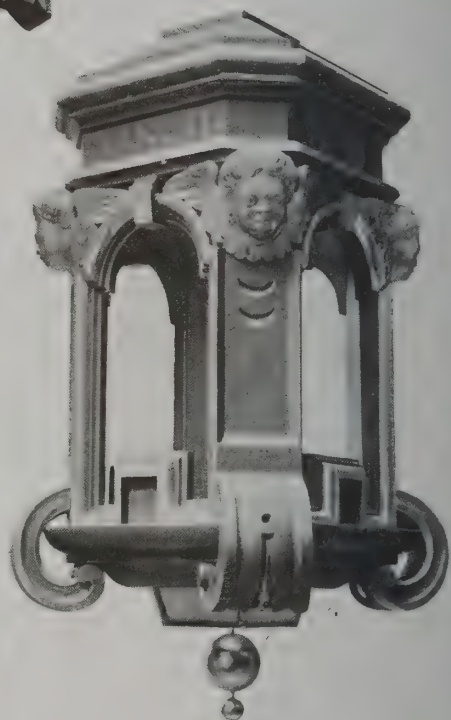
A LANTERN FOR A CITY OFFICE.

In sealing wax red and gold.
Craftsman : Esmond Burton.
Architects : Sir Ernest Newton, R.A.,
 and Sons.



FIGURE-HEAD TO R.Y.S. FLYING CLOUD.

Craftsmen : Carved by Gilbert Seale from a scale model
 by E. Madeline. *Architect* : Fernand Billerey.



A LAMP WITH PINWOOD AND LEAD HEADS.

Craftsman : Esmond Burton.
Architects : Sir Ernest Newton, R.A.,
 and Sons.



CARVING ON A BOOKCASE END IN THE LIBRARY AT WESLEY HOUSE, CAMBRIDGE.

Craftsman : E. S. Frith.
Architects : Sir Aston Webb and Son.



A BILLIARD MARKER IN CARVED WOOD AND BRASS, AND PAINTED IN BRIGHT COLOURS, PARTLY GILDED.

Craftsmen : G. and A. Brown, Ltd.
 Designed by Gerald Brown.



CARVING ON A BOOKCASE END IN THE LIBRARY AT WESLEY HOUSE, CAMBRIDGE.

Craftsman : E. S. Frith.
Architects : Sir Aston Webb and Son.



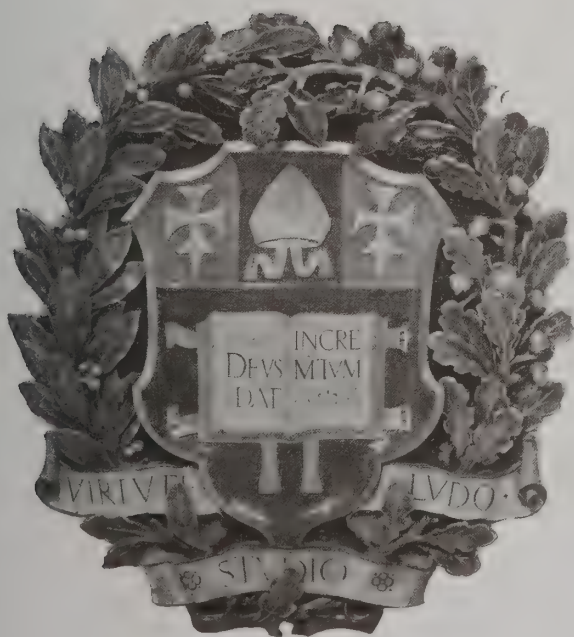
THE THRONE OF THE QUEEN OF ABYSSINIA, CARVED IN TEAK AND BURNISHED GOLD.

Designed and made by Laurence Turner.



THE ROYAL COAT OF ARMS FOR MESSRS. LIBERTY.

Craftsman : Laurence Turner.
Carved in wood, painted and gilded,
and designed by G. Kruger Gray.



COAT OF ARMS, MARLBOROUGH COLLEGE.

Designed and made by Laurence Turner.

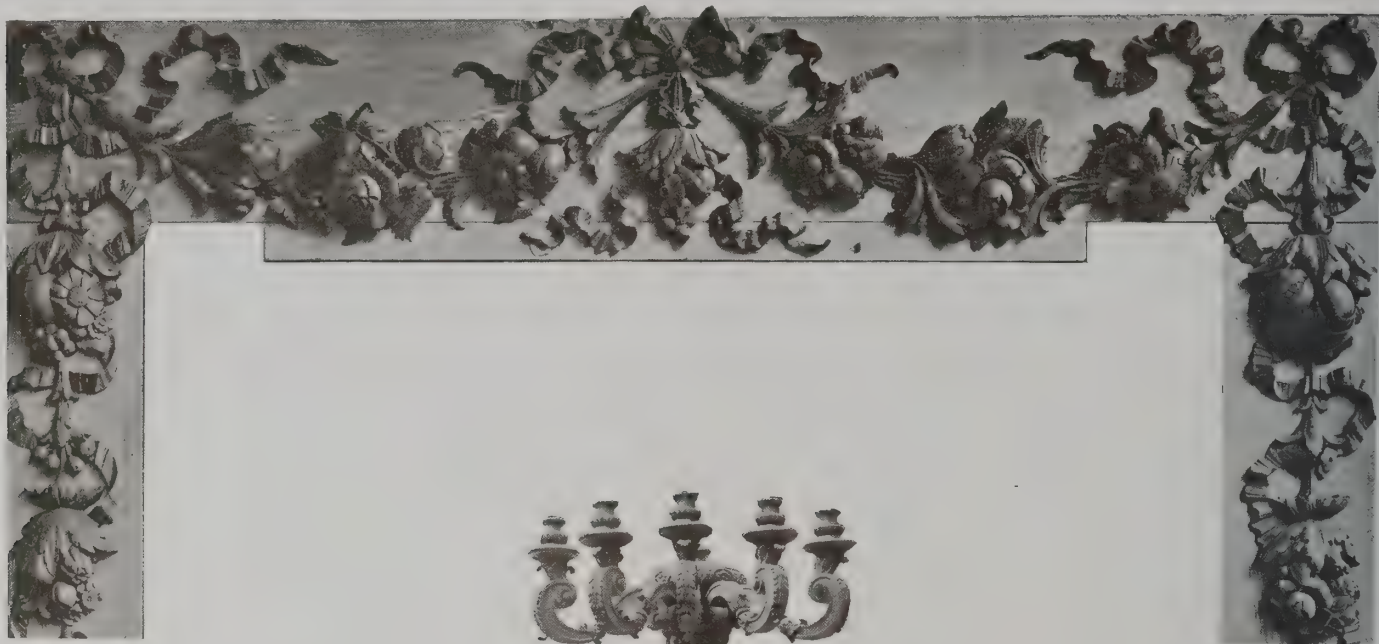


WOOD TRACERY.
Designed and made by Laurence Turner.



A CARVED (LIMETREE) MIRROR FRAME.

Craftsmen : H. H. Martyn & Co., Ltd.



CARVING IN OAK ROUND
A PICTURE-FRAME AT
THE UNIVERSITY
COLLEGE LIBRARY,
READING.

Craftsmen :
John Daymond and Son, Ltd.

Architects :
Charles Smith and Son.



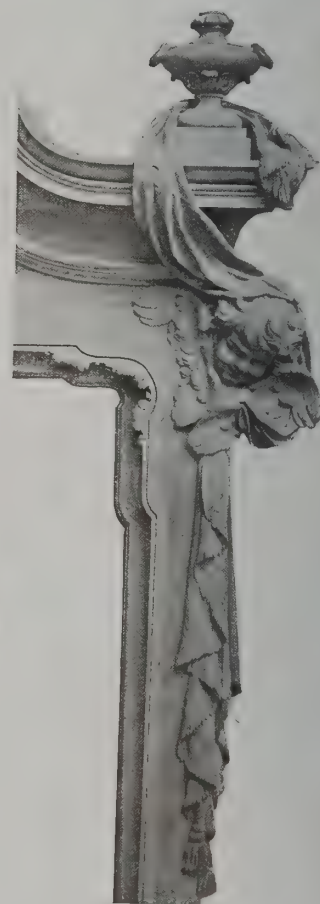
A TORCHÈRE AT LAL BAGH PALACE, INDORE,
CENTRAL INDIA.

Craftsmen : H. H. Martyn & Co., Ltd.
Architect : Bernard Triggs.



TWO DROPS CARVED IN
LIMEWOOD.

Craftsman : Esmond Burton.
Designed by Darcy Braddell.



DETAIL OF AN OVER-
MANTEL IN CARVED OAK.

Craftsmen : G. and A. Brown, Ltd.
Designed by Gerald Brown. *Architect :* Gervaise Bailey.



CARVING IN
MAHOGANY.

Craftsmen : E. J. and A. T. Bradford
Architect : Lionel M. Grace.



A MARBLE FONT WITH A
CARVED OAK COVER.

Craftsmen : Green marblework, by Allan and
Sons; oak cover carved by W. and A. Clow.

Architect : Sir Robert Lorimer.



A DETAIL OF
WOODCARVING.

Craftsmen :
H. H. Martyn & Co., Ltd.



A DROP DETAIL OF
WOODCARVING.

Craftsmen :
H. H. Martyn & Co., Ltd.

Furniture.

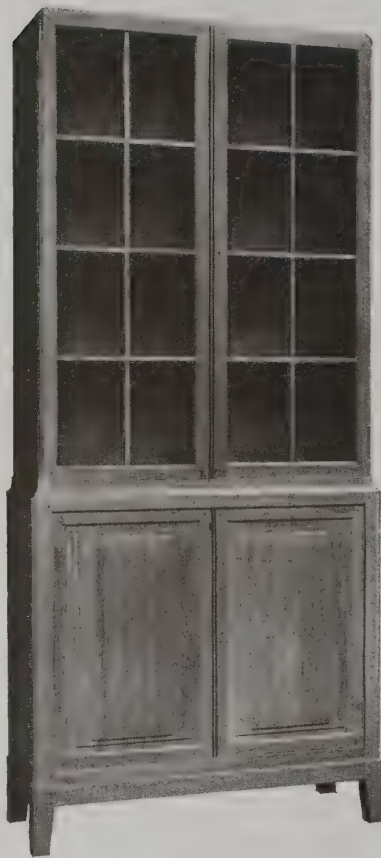
By John C. Rogers.

IN the field of modern craftsmanship the making of furniture should rank second to none; the important functions that it fills when properly considered in relation to architecture are strikingly manifest in our old domestic work.

A study of the evolution of English woodwork reveals man's unfailing confidence in the use of sound timber, and many of the finest and most interesting of our ancient traditions are associated with the growth, conversion, and employment of native forest and orchard trees. The long accepted ways and customs of preparing timber for joinery and furniture, which we term the traditional methods, were purely and simply the outcome of a first-hand knowledge, acquired by generation after generation of craftsmen, of Nature's laws governing the growth of the various trees, the properties of their grain and fibre, and the manner in which this affected their power of resistance to strain and weather when converted into scantlings of suitable size.

Many factors which are commonly and erroneously associated with design were derived from practical considerations now often lost sight of; for instance, the decorative effect of the silver grain in oak was not the objective of the early woodmen who, before the days of the pit saw, discovered that not only were oak trunks most conveniently converted into boards and planks by splitting in the direction of the grain on the radial lines of the medullary rays, but that riven timber suffered little from warp or shrinkage and was possessed of an intensely hard surface due to the exposed non-cellular tissue. Riving having become the one best way to convert oak, it was left to a later and more polite age to prize it for its fine figure. And again, if we consider the unceasing endeavour to improve construction, it is perfectly clear that all effort was towards the retention of ample strength, reduction in bulk and weight in the interests of economy and portability, combined with the constant search for better ways of allowing for the natural movement of wood built into broad surfaces. Complete success was achieved with panelled framing, and no better method for constructing pieces of box-like formation or large superficies has since been discovered. The reason for all this is again a very practical one, for sound construction not beauty, was the objective, though the result secured both. It is one of the finest examples I can think of, where the true solution of a difficult problem is inherently right in design and full of beauty: it is a point worth our fullest attention, for without doubt ugliness is largely the result of doing things in a wrong and unworkmanlike manner.

The high standard set by the old English joiner is seen in all types of work; his technique constantly improved to keep



1. AN OAK BOOKCASE.

Height, 6 ft. ; width, 2 ft. 9 in. ; depth, 12 in.
Craftsmen : Bath Artcraft, Ltd.
Designed by C. A. Richter.

pace with civilization and the ever-increasing demand for more comfortable and elegant furniture: this tended to the evolution of the specialist, so that cabinet-making became a distinct trade and rose to an extraordinary degree of skill and proficiency in the latter years of the seventeenth century, a position which was consolidated, and earned for this country a great reputation which extended beyond the seas in the eighteenth century.

While craftsmanship as opposed to dividends was the aim, the quality of English woodwork remained supreme; then came the catastrophe of the nineteenth century, in which our crafts sank almost to extinction; and it may be asked, what architects were doing during the Victorian era. Well, we have seen the madness of the Gothic revival, sliding sashes fitted to stone traceried and pointed windows, furniture designed like masonry, with weather tables and crockets, and, of all abominations, French-polished a ghastly yellow colour.

A realization of these horrors is necessary to a just appreciation of Philip Webb and the William Morris Company of designers who, out of the wilderness of public taste, had the courage not only to stand alone, but to show by words and deeds how our national crafts might be restored to a healthy state. Among the few who heeded

them were men able to appreciate the great importance of their teaching, though whether it was gaining ground was doubtful for many years; but the tide had turned with the dawn of the twentieth century, and the ensuing revival has shown that the English designer and craftsman of to-day are not only careful reverent students of the old methods, but can express their own feeling for design in ways sound and sensible.

I think future generations will regard those of us who to-day practise architecture and the allied crafts, in the nature of pioneers: in their broader survey of history they will see us picking up the threads of many traditions all but lost and forgotten for near a century, and using that knowledge as a foundation for new work which reflects our own tastes and manner of life. But as yet we have not got the great body of our countrymen with us. In the average man of commercial occupation and outlook, the revived appreciation of old styles of work has produced a desire amounting to a craze for reproductions, and to-day the country is flooded with vast quantities of mediocre furniture, which purports to be Jacobean, Chippendale, and so forth, but is actually much below the standard of the old work whose generic title it—unwarrantably—bears. But there is a healthy sign, a hopeful indication of better things in the growing public interest in architecture, which, if it progress favourably, will teach people a great deal without their being

MODERN ENGLISH FURNITURE.



Plate VI.

April 1926.

A WARDROBE IN MEDITERRANEAN WALNUT.

With bandings and marquetrys of Oriental woods of different grains and tones.

Designed by Herbert E. Walker.



2. A SIMPLE BEDROOM SUITE.

Craftsmen : Bath Artcraft, Ltd.

Designed by C. A. Richter.



3. A DRESSING-TABLE AND CHEST OF DRAWERS IN OAK.

Craftsmen : Bath Artcraft, Ltd.

Designed by C. A. Richter.



4. AN ARMCHAIR IN OAK.

Craftsmen : The Bath Cabinet Makers' Co., Ltd.
Designed by C. A. Richter.



5. A GATE-LEG TABLE.

Designed and made by Edward Barnsley.



6. A DRAW TABLE IN OAK WITH A FLUSH PANELLED TOP.

Craftsmen : The Bath Cabinet Makers' Co., Ltd.

Designed by C. A. Richter.



7. A MAHOGANY SIDEBOARD.

Craftsmen: Heal and Son.

Designed by Ambrose Heal.

conscious of it, and with the increasing demand for sane unpretentious houses, a preference for good furniture should ensue.

The great importance of encouraging in every way the work of men competent to design and create new furniture was demonstrated in the recent show of the Arts and Crafts Exhibition Society at Burlington House, where I saw and examined many pieces which it was a real joy to study. This very excellent work came from the hands of master craftsmen and their assistants, as distinct from firms engaged in the ordinary furniture trade, and revealed their insular position in handling design and construction as against the trade output which, of necessity, must keep a close watch on the pulse of public taste. They may in fact be regarded as two groups, while a third is composed of architects who design furniture in the course of their practice.

I hope to follow this article by a short series in future issues of *THE ARCHITECTURAL REVIEW*, in which typical examples of the work in each of these three groups will be illustrated and critically discussed.

The best of modern design has a note of freshness, possesses the right feeling for furniture (the point on which architects

often miss the mark), yet bears the imprint of a mind versed in the old traditions and capable of imparting that architectural quality inherent in all the old work. Directness and simplicity has clearly been the aim in much recent work; it is a safe path but not always easy to find, though in practised hands the result is often delightful, as can be seen by the little oak bookcase in Fig. 1, practically devoid of mouldings and without a cornice, yet satisfying the eye by its good proportions and perfect workmanship. The mahogany sideboard (Fig. 7) is another simple rectangular design handled with great skill—an ideal piece for the small meal-room of the modest house.

In old furniture the gate-leg table was almost invariably made the subject of beautiful turnery on legs and frequently on stretchers also, but that this was not the last word in treating this type of table Fig. 5 will prove; moreover, this new piece has double gates, yet simply by means of tiny arris beads, delicately chamfered curves, and a new treatment of the old trestle foot, the result is a very charming and satisfactory little table, although the traditional turnery is absent.

There is a great need for simple well-made bedroom



8. A WARDROBE IN ENGLISH OAK.

Stained and polished. Price £47 10s.

Designed and made by Edward Barnsley.



9. A MAHOGANY CHEST VENEERED WITH WALNUT.

Craftsmen : Heal and Son.

Designed by Ambrose Heal.

furniture, which is suitable and of the right size for the small modern house : the public is offered little else but so-called reproductions, whereas suites such as Figs. 2 and 3 are much to be preferred, and if turned out in sufficient quantity can surely be supplied at commercial prices. This type of furniture is spoilt when French-polished ; it should be ordered with the natural surfaces untouched or fumed, and receive in the ordinary course of domestic attention an occasional slight oiling or rub over with wax polish ; in a few years the pieces so treated would look delightful.

It is very difficult to get away from old styles in tables and chairs, to gain freshness without losing fitness and good form and line. The two simple pieces (Figs. 4 and 6) have achieved a great measure of success, for they are full of old traditions yet new in treatment. The requirements of a good chair must always remain much the same, and no excuse need be offered for the square legs and stretchers on eighteenth-century lines. The form of the back though severe, has been carefully studied, and interest, with light and shade, are provided in the scalloped arrises ; the arms are of nice mass and just the right curvature. The table is also very good, the top has the old-type draw leaves for which there is every justification to reproduce as often as required, and the diagonal stretchers are at least essential to the design. It almost goes without saying that the material

is English oak ; there is that distinct connection between design and material which a true craftsman can always impart.

Another typically oaken piece is the wardrobe in Fig. 8. Sturdy and masculine in character, it is very engaging in methods of construction which dispense with ordinary muntins and rails in favour of raised ribs ; these act as powerful stiffeners and emphasize the proportions of the panels so that the constructional element dominates the design ; the tiered and receding feet are excellent in oak, and, connected by the arched rail, give a very satisfactory sense of support. The charming little cabinet on stand in Fig. 10 is another instance of the effect of material upon design ; a fine grain mahogany with ebony glazing bars, and borders to the drawers, is schemed in slender proportions, which impart a very graceful and light effect. It should be compared with Fig. 1 : each has due regard for refinement and delicacy, yet the artist's feeling for material is evident at every point. The oak piece is complete and satisfying without the little conceits which a rare skill has brought to the aid of the mahogany design.

Where considerations of cost permit, the modern craftsman can show that his ability to match and lay veneers is equal to the work of the seventeenth and eighteenth centuries, when pieces of finely-marked walnut and mahogany were

reserved for the veneer cutter, and it was not possible to get more than seven or eight veneers out of the inch. Fig. 11 shows a simple mahogany wardrobe in which each door-panel is veneered with one sheet of exceptionally fine flame figure. The size of sheet is quite characteristic of figured mahogany but impossible to obtain in walnut where strongly-marked grain is required; it is therefore usual to halve and quarter panels overlaid with walnut veneers to suit the smaller pieces available in the manner illustrated in Fig. 9. In this example the very beautiful dark markings are cleverly balanced about the centre of the door-panels in quarters, and



10. A CABINET ON STAND IN MAHOGANY.

With ebony glazing bars and borders to the drawers.

Craftsmen : Heal and Son.

Designed by Ambrose Heal.



11. A WARDROBE WITH FLAME PANELS.

French polished. Height, 7 ft. 3 in. over all; width, 5 ft. The two drawers are 9 in. by 23 in. deep. The hanging space is 4 ft. 11 in. both sides. Designed and made by Stark Brothers.

in halves about the centres of the drawer fronts; the door-panels are inlaid with borders and the facing of the carcase is crossbanded. In the course of time such veneers will attain a rare mellow tone.

It is very interesting to see that the old idea of decorating veneered furniture with marquetry is being revived; the demand for such work must necessarily be restricted, but if treated in a restrained manner and in small panels it should become very popular in the best quality work. One piece of several recently exhibited at Olympia is shown in Plate VI. This, a wardrobe designed in modern French taste, is veneered in straight-grained walnut, relieved with small panels of floral marquetry in various coloured woods, and bordered with a leaf pattern also in marquetry. The effect is very striking, the plain rectangular form and the quiet walnut field make a delightful setting for the rich little panels, which are assembled on a black ground and have narrow diagonal borders.

Textiles.

By Basil Ionides.

THERE is bound to be a great revolution in the textile trade shortly, and already signs of this are showing. The influences of chemistry and engineering are so strong to-day that new yarns and new looms and printing processes, assisted by chemical dyes, are completely altering materials. Artificial silk is the present child of the textile trade, and as far as furnishing materials are concerned, its infancy is very apparent.

The plain satins, taffetas, reps, small diapers, and stripes are excellent, but as soon as we look at the brocades and damasks which are at present woven in silk designs, we realize that it will be necessary to redesign for artificial silk, and that the old designs are not suited. There is a certain stiffness and a metallic gloss on the artificial that suggests to me that weaving and designs will have to be on the lines—but with the advances of weaving of metal cloths. Certainly the spacing, etc., of the silk designs are too heavy, and the materials take on a too glowing aspect. The thread of artificial silk is a little weak and apt to snap, but this is overcome by twisting it with Egyptian cotton, and so a strong material is produced, which will stand for chair-covers, etc. The satins are suitable for curtains. Their colour holds; and they last, clean well, hang well, and renovate well. They are being used for a certain hotel, where they are proving very durable, and cost about 12s. 6d. double width. Net of artificial silk is also suitable for window curtains, and lasts wonderfully; it is cheap, and the colour is fast, as are most of Messrs. Courtaulds fabric dyes. One may use the artificial silk for braids, tassels, fringes, etc., and get lovely effects provided one does not aim at silk effects. We do not use the same weaves and designs for cotton-wool or silk, and so we should realize that artificial silk is again a new material, and should find the right methods of expressing it. Its name is unfortunate, it should not have been called silk. Another material that is taking the place of silk to-day is Egyptian cotton. Brocades and damasks are made of this, both by itself and mixed with other yarns. Its advantage is its great strength and durability. Messrs. Turnbull and Stockdale are making lovely damasks in this material, and they are producing fabrics so that one can have two different patterns—one for covers and one for curtains, and the same colouring. This is very useful to those who are uncertain of their taste and choosing powers. This firm also produce a material of silk and cotton, which they call "Mummy Cloth," it is woven wet. The groundwork is cotton, and over it flow lines of silk in a most delightful manner. It is kept in the grey and dyed to suit the customer. One may dye the silk, only leaving the cotton white, as modern dyes can be made to pick up one fabric only, leaving the others

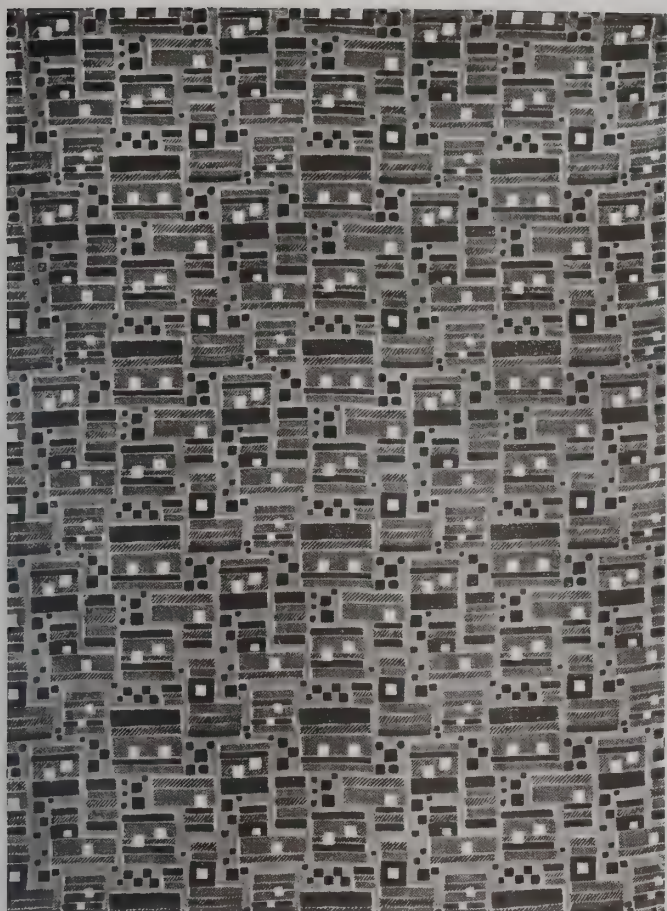


1. A JAPANESE INSPIRED DESIGN.
Designed and made by Turnbull and Stockdale.

untouched. Our forbears would be surprised at the mixture of some modern materials, such as hand-woven tapestry, made by this firm and guaranteed fadeless. The warp is Egyptian cotton, and the woof is partly the same, partly silk, partly artificial silk, and partly bump—an extraordinary mixture, but attractive in result. A material that was truly hideous during the last generations and only fit for railway carriages, where it was sometimes used, was "moquette." This is now made in charming designs and colours, and as its wear is everlasting it is invaluable. It is mostly made in France, but Mr. T. D. Lee, of Messrs. A. H. Lee, has produced some good ones in England. There is one that is called "The

Winding Lane," that is based on the old tree of life design, that is quite lovely (Fig. 4). The illustration of this misses its charm of colour, but it shows how perfectly suited it is to all classes of room where the prevailing period is early. These moquettes hang well as curtains, and they are very warm, and look curiously rich. They are not cheap to start with, being about 50s. a yard double width, but they repay in the long run. This firm has a very interesting product, and that is hand embroidery put on a really commercial basis. One may buy chair-seats, sets for wing chairs, etc., well embroidered and ready for use. Also one may get reproduction Jacobean work by the yard, specially done in a specified time, and also "Hungary Point" in many designs, cross stitch, *petit point*, etc. I am now having the panels for the walls of a room embroidered for a client, and the work is only to take about six weeks. The room is not small. If one goes to the amateur for these things, one always has so many disappointments, but here it is on a proper basis, and the prices are low; one may have a chair-seat for 30s., and the covering for a wing chair from about £8 10s. The illustrations (Figs. 8, 9 and 10) show a cover for a wing chair as it arrives from the factory. It is sent out like the Chinese coats on its length of material, with the cutting points shown in tacking. This method gives one a chance to cut with variations according to the design of the chair.

There are many firms producing lovely fabrics to-day, but probably the most famous in England is Messrs. Warner. They have been established for centuries, and are the makers of the old Spitalfields silk. They produce the most marvellous damasks and brocades, which are 63 in. wide, and which will never wear out. They cost from £2 upwards, but their width and quality make them quite worth it. Sometimes one hears it said that the quality of to-day is not as good as the old. This is all nonsense. Materials are just as good, or better than they ever were, only many cheap ones are now produced also, and these people buy instead of the



2. A PURELY MODERN DESIGN SHOWING EGYPTIAN INFLUENCE.

Designed and made by Turnbull and Stockdale.



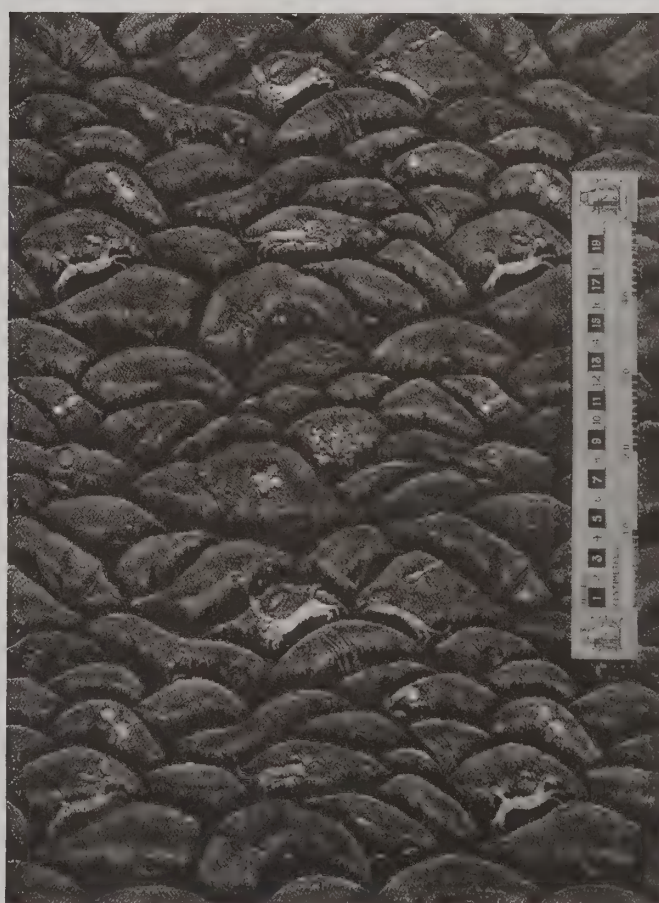
3. A DESIGN SHOWING CHINESE INFLUENCE IN ITS BEST FORMS.

Designed and made by Turnbull and Stockdale.



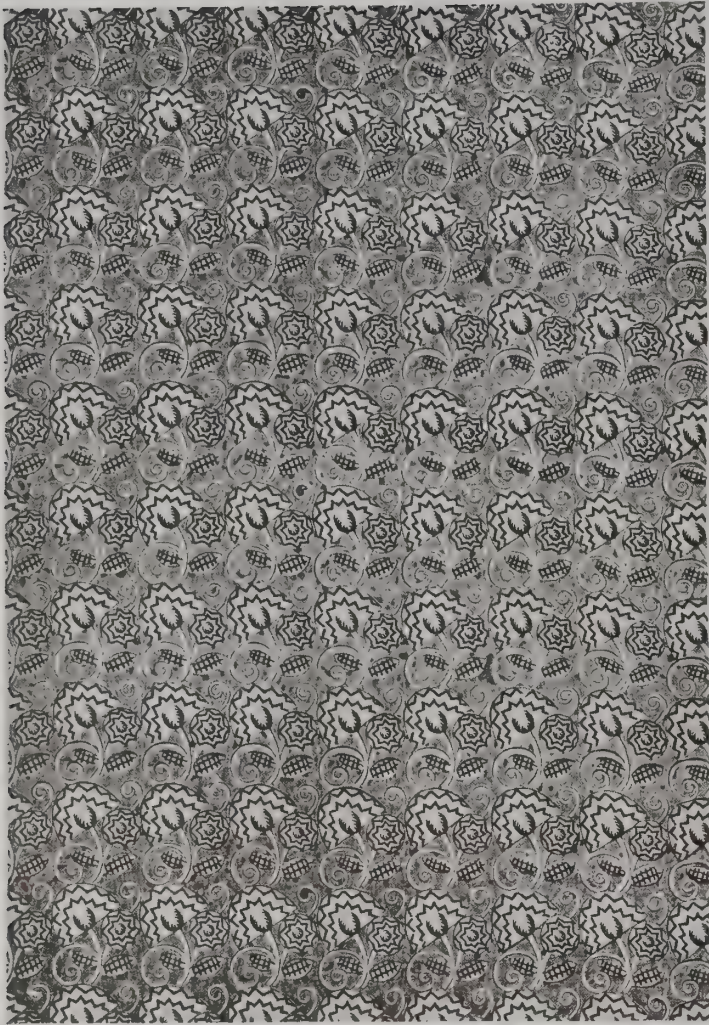
4. *THE WINDING LANE*. THE OLD TREE OF LIFE DESIGN WORKED INTO A REPEAT PATTERN.

Designed by T. D. Lee and made by Messrs. A. H. Lee and Sons, Ltd.



5. AN INTERESTING TAPESTRY WHICH IS SUITED TO OAK DECORATIONS AND IS QUITE MODERN.

Designed by T. D. Lee and made by Messrs. A. H. Lee and Sons, Ltd.



6. A DESIGN SHOWING MODERN FRENCH INFLUENCE.
Designed and made by Heal and Son, Ltd.

good ones they would have got formerly. There are some fine modern effects now being created at Messrs. Warner's works; a lovely damask can be seen which has the ground shot in blues and greens. Then there is a damask called the Nairn; it is woven first, and then treated in such a way that it has a slightly crêpe texture, which makes it look well with old furniture. It is invaluable for curtains. Warner's fine damasks, 21 in. wide, are better than any made anywhere, and cost from 36s. a yard. These are hand-woven, as are the two most remarkable products of their looms, i.e. the two-pile velvets such as were made by the Italians in the Middle Ages, and the new three-pile velvet that has never been made before. This latter is probably the most magnificent material ever produced in a commercial way, but it is, of course, a costly one. The power looms of this firm produce endless useful and well-known hangings—shot silk at 22s. 6d., 50 in. wide, is useful and hard wearing. Damasks cost from 13s. a yard double width, and there are endless other brocades and materials which are very reasonable and useful. One of the most modern designs is one that reproduces the effect of the veining of marble. This is being used on the walls of the foyer at Claridge's Hotel, in order to keep a sense of architectural material that is supplied by the mobile effect and would be missing in a floral design. This may be had in almost every colour combination that is imaginable. There are also to-day so many materials that start with a touch of age, such as a Chinese design that is woven on a ground that is a deep *tête de nègre*, as if it were

a black gone rusty. These mellow effects are most useful. From these stuff materials one may turn to the cheaper, though equally pretty, printed materials. The designs to-day procurable are truly wonderful. Superb old designs are reproduced from early periods till Victorian days, while there are also useful, but somewhat pyrotechnic, modern designs. These designs may be had sometimes on Percale, which is a thin Egyptian cotton, on thicker cotton or crash, on velvet, sponge cloth, or on artificial silk satin. On most of these they may have to be specially printed, but they will often be worth while. The finest designs are from handblocks, but these are naturally the most expensive. A good handblock chintz will cost 6s. a yard 24 in. wide, 13s. a yard 36 in. wide, and can be had 50 in. wide at a higher rate. The machine-printed chintzes, however, start at about 3s., of good quality, and Messrs. Heal have beautiful modern designs at this price. Some of the prints sold by this firm are worthy of note as they are what are now considered modern, and are different to the almost prevalent reproductions from the old that are sold elsewhere.

In France designers have been active, but in England the creative spirit is left to be imported, and the makers content themselves with the steady favourites of the past, some originally designed as chintzes and prints, and some originally as papers, damasks, brocades, and needlework, but now adapted to chintz and cretonne designs. The illustration of birds on baskets (Fig. 13) does not show a very new design, but it shows a very good version of a design that sometimes costs 15s. a yard, whereas this one is a power-loom one, and only costs 6s. double width. This "Dutch Bouquet" is reproduced, and gives a good idea how fine the panel is. It would be wonderful on the wall of a small room. It comes from Messrs. Turnbull and Stockdale. Messrs. Baker and Son spend much energy in adapting old documents, and some of the results are good. This firm also produce many designs adapted from the Oriental, but generally more Japanese than Chinese in feeling. They have a design of ships that has certain distinction, and is well covered.



7. AN OLD THEME ADAPTED TO COMMERCIAL PRODUCTION.
Made by The Bath Guild of Handicraft and Design.
Designed by Vincent Rockingham.



8 & 9. A COVER FOR THE WING CHAIR AS IT ARRIVES FROM THE FACTORY.

It is sent out on its length of material, with the cutting points shown in tacking.

Made by A. H. Lee and Sons, Ltd.

Designed by T. D. Lee.

Messrs. Warner are selling a chintz which is an English relative to the French *toile de Jouy*, it has a design of country dancers, and is done in several colours. One finds some very grand patterns to-day with long repeats, $1\frac{1}{2}$ yd., and endless colours that demand many blocks. Warner's make one that is sold at 25s. a yard 50 in. wide, while Messrs. Turnbull and Stockdale print in somewhat similar design on velvet for 27s. 6d. a yard, 50 in. wide. It is called the "Dutch Boquet," and is aptly so called, as it is taken from an old Dutch picture. Turnbull and Stockdale also produce fadeless warp printing. This is an interesting material, in that the warp is printed with the design before the woof is woven in. This produces the shadow effect so beloved by some, and found in old eighteenth-century silks. Probably, however, the most singular modern industry in textiles is that of hand embroidery, in which various firms now specialize. At Bath there is a factory, and also at Cambridge. These factories produce chair-seats, cushion-covers, carpets, and similar things, all excellent in their way—good in colour and design, but, alas! there is no advance in them. They are perfectly

traditional, and hardly stir from the old patterns. It is a pity that work that entails so much labour should not have some originality in design that could stamp it as being the work of an individual instead of being mass-produced without real brains. Our illustration of a card-table top (Fig. 7) is an excellent example of the good work done by the "Bath Artcraft, Ltd.," though the design is absolutely based on antiquity. One sees isolated examples of needle-work design, but no consistent work that carries one on.

It seems that one has yet to find a deliberate tendency of design in fabrics in England, such as one finds in France. Since the William Morris period we have had no original fabric designers of any standing, and have had to rely on antique designs dished up anew. Of course, there are various good designs produced by people, but no one person has produced work that has any influence in the way that William Morris did, and the modern designers seem to produce little that is outstanding or that shows real inspirations. The designs are all too traditional and their sources too evident. The illustration of a cheap modern cretonne in delightful colours (Fig. 16)



10. THE REST OF THE COVER FOR THE WING CHAIR.

The material had to be photographed in three, but in reality consists of one piece.



11. TAKEN FROM AN OLD PERSIAN DESIGN.
Designed and made by Turnbull and Stockdale.



12. A NOVEL DESIGN OF PURELY MODERN ORIGIN.
Designed and made by Heal and Son, Ltd.



13. TAKEN FROM A QUEEN ANNE DESIGN.
Designed and made by Turnbull and Stockdale.



14. ONE OF THREE PAIRS OF CURTAINS FOR A PANELLED ROOM PAINTED PALE YELLOW.

Made by Marion V. Dorn.



15. A DRAWING OF THE CURTAIN IN FIG. 14.

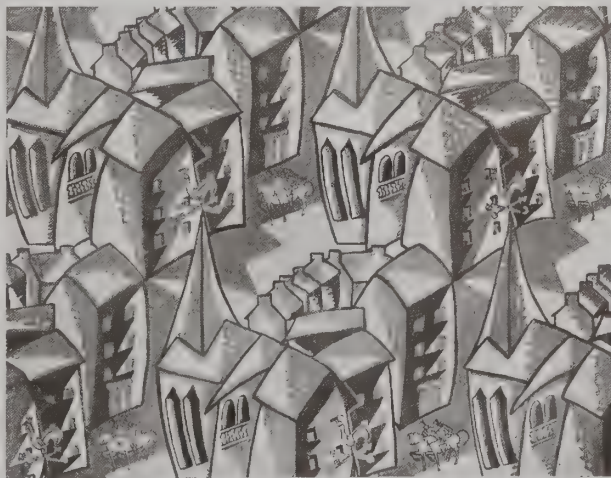
These curtains are in heavy silk, the design being pale rose and grey on a yellow background.

Designed by Marion V. Dorn.

shows a new source of inspirations for design. It appears to be taken from an old print in which the houses are shown as each portion appears to be a little house. It is a cry of artistic failure when a manufacturer boasts that his swaggerest designs are taken from old documents. This should not be, though it is, perhaps, safest. Never can one think of a period when reproductions were so fashionable, except, perhaps, the Louis Phillipe, which mis-reproduced the Empire of thirty years before. Even our dingy Victorians of 1850 to 1880 designed their own horrid designs and did not hunt in the museums for them. They were creating history and not rewriting in the way we are to-day. Our one chance will be to allow modern machinery and materials to take control of the design and so produce new effects instead of making the design strain itself to fit the machinery. It is no boast to say that a power-printed material looks like a hand-blocked print. It is a confession that full use has not been made of the power

loom, which should produce better and finer things than the primitive handblocks, and should be able to give wider ranges and finer results. It appears to me that the one object in the textile trade is not to advance in effect, but only to produce cheaply what has already been done. If only the artificial silk manufacturers would really realize their material they might revolutionize

the fabrics in use, but to do this they must dismiss past materials and start with an open mind to tackle the many effects that at once occur to one. One sees many steps in this direction on the Continent, and all these are not suited to English homes, but there is no reason why England should not produce similar but insular designs for home use. The fault lies partly with the designers, whose mentality seems to create patterns that are too "artistic," and not sufficiently learned. A pattern must have learning besides beauty if it is going to last. Marion Dorn shows designs that the printers could not do better than emulate; they are modern, yet English.



16. A REPEAT PATTERN DESIGNED FOR A CRETONNE.

In three colours: grey-blue, pink, and Bordeaux-red. To be printed on linen or cotton. Designed by Marion V. Dorn.

The Use and Abuse of Faience.

By Harold Stabler.



THE HALL AT HOLLAND HOUSE, BURY STREET.

A treatment of opaque tiles and mosaic for floor, walls, and ceiling, which is highly effective. The colour of course is all-important here, and the design cannot be properly judged without it.

“CHRISTIANITY,” says Chesterton, “has not been tried and found wanting. It has been found difficult and not tried.” That—if I may harness the epigram to a humbler theme—adequately describes the dilemma of faience. Faience has not been tried and found wanting; it has been found difficult and not tried.

Difficulty only exists when we do not understand. Faience has been found difficult, because its qualities have been misunderstood. Misunderstanding implies misuse—misuse, failure. And much of this failure is due to the architects’ unfamiliarity with the material and the process. It seems to me there has hitherto been far too little co-operation between the architect and the faience manufacturer. If it were realized that neither the drying nor firing of the clay can be forced or hurried; if it were realized that the work has often during its creation to spend two periods, each of a week or a fortnight, in a kiln, to say nothing of the vagaries of the fire in warping, cracking, or discolouring, things might have advanced more than they have, and more co-operation might have been brought to bear on the materials, limitations, and characteristics. A greater margin of error, too, might have been allowed and allowable.

Above all, the great mistake would never have been made of treating faience like stone.

All matter has character, and the forms which it takes must both depend on and express that character: stoniness for stone, steeliness for steel, woodiness for wood. If we accept this principle as an æsthetic law, we at once see

how horrible is the blunder of a stony faience such as has been used for London restaurants and provincial cinemas, usually with a toned semi-opaque white or stone-coloured glaze.

Stone is self-coloured; it requires mouldings to break up its surface, to give horizontality, and colour by means of shadow. It is a material which improves with weathering. Faience is entirely different. Weather has no effect upon it. As you put it up, so it will remain; and in order that the rain and wind should keep it clean it is desirable that surfaces should be kept simple and uninterrupted. Heavy projecting mouldings characteristic of stone are entirely misused in



THE FRONT TO THE AMBASSADORS CLUB, LONDON.

Carried out in faience. The jointing has been intentionally picked out to emphasize the value of the different shaped blocks. Mouldings have been cut down to minimum, the architect relying for his effect on the pattern structures of the blocks.

faience: where mouldings are necessary at all they should be slight. But where possible they should give way to the much more suitable treatment of coloured bands. For the use of faience opens up fascinating possibilities in the handling of colour, which both architect and manufacturer have been only too slow to realize. Even when treating a plain surface the manufacturer has usually tried to get the glaze of the blocks uniform in texture and colour, but the nearer he has approached his ideal of a stone effect the more monotonous and characterless has the result become. For the interest of faience lies in the accidental nature of the colours produced by the firing, and a façade so treated should have the variety of a brick house or the character and beauty of a great breast of rock broken with the rich colours of the earth.

Variety can again be given by the lie of the material: upright blocks where vertical emphasis is desired; horizontal blocks for horizontal emphasis; small blocks, large blocks; emphasis on joints and bonding. Joints, say up to 1 in. wide, in cement or plaster might be used. There are innumerable ways of reinforcing the pattern structure by means of colours and shapes. The illustration on p. 188 of the front to the Ambassadors Club shows a happy instance, and the view of the hall at Holland House in the City, though an interior, again shows how life, colour, and texture can be given to tiling, once the designer has torn himself free of what I will call the lavatory convention.



A FOUNTAIN FIGURE AND
PEDESTAL IN DOULTON
WARE AND MOSAIC.
Total height 7 ft. 6 ins.
Craftsmen: Doulton and Co., Ltd.
Sculptor: Gilbert Bayes.

Practically nothing has hitherto been done with coloured faience in conjunction with other materials, such for instance as stucco. I can imagine coloured faience used in a most delightful way in conjunction and in contrast with stucco. A striking and beautiful effect, using this combination, could be got by introducing into a stucco façade a rich and characteristic faience doorway with colour; also window surrounds, finials, ornamental panels or grilles. Such a contrast would give extraordinary richness and brilliance to the colour value of the glazed work.

There is much to be said for the use of faience on doorways and the lower parts of a building up to a height where it can be easily sponged and kept clean—hitherto the psychological effect of colour on our everyday life has not yet been fully appreciated—and entrance halls of business premises, hospitals, public libraries, and cinemas, form ideal places for the use of the material.

The simpler type of ornament on such architectural work may be repeated with comparative ease from moulds. The more elaborate may be modelled "direct." It may, indeed, be elaborated in the matter of relief to almost any extent. The quality of such modelling ought, owing to the glaze with which it has to be covered, to be full, crisp, and generous in effect, at the same time preserving a softness and "kindliness" in its detail. It is only by some such treatment that the true value of the ultimate surface can be realized.



A PANEL IN FAIENCE FOR AN ARCHITECTURAL SETTING. MADE IN DOULTON WARE.
ERECTED AT THE CHILDREN'S HOME, EAGLING ROAD, BOW.

Dimensions 4 ft. 2 ins. by 1 ft. 8 ins.

Craftsmen: Doulton and Co. Ltd.

Designed by Gilbert Bayes.

Architect: C. C. Voysey.

Modern British Pottery.

By John Adams.

AN adequate account of English nineteenth and early twentieth-century pottery has still to be written. In the leisurely days of the "eighteen-seventies," the naturalistic china painter was the most important person on the works, and the highly-paid foreign artists went to their exalted labours at Minton's in appropriate top-hats. But mass production came in, the china painter lost caste, and leadership gravitated to the organizing manager, who very often had no consideration for quality of design. Lithographic transfers replaced copperplate printing, and made it possible to display a positive riot of roses "just like life" on a pot at the cost of a few pence. The pottery painter held aloof, and talked in a superior way about Art and the degrading effect of commerce and mass production, while the organizer, thrilled with this new power of endless multiplication, perpetrated in every country some of the most atrocious ceramic design the world has ever seen. And yet one or two

brilliant phases of English pottery ran parallel to the decline of taste. It is enough to mention the lustre wares of De Morgan and other workers, such as Owen Carter of Poole, and the salt-glazed wares of the Martin Brothers.

We have survived the worst phase. The artist is beginning to see that lithography, rightly treated, may be capable of producing at least self-respecting and appropriate qualities. The manufacturer (whether the result of better education or of outside criticism, who can say?) is beginning to realize some of the foulness that may come from misdirected mass production. Turning to the more personal things, since Mr. Harold Stabler first made his fine stoneware group, "The Bull," about 1911, many capable craftsmen have set up their kilns, and have produced faience, stoneware, and porcelain, chiefly of a decorative character. The studio potters, such as Bernard Leach, Charles Vyse, Harry Parr, W. S. Murray, Gwendoline Parnell, and Stella Crofts, make exquisite figures and pots, which should exert a good influence on the factory-made wares sooner or later. They are not merely decorators. They concern themselves with the technicalities of the craft, and in some cases are skilled at throwing on the potter's wheel, glaze-making, casting and firing. They react on the general situation from the outside. But the studio potter usually abhors mass production, and works almost exclusively for the collector. He can do no other, since working for even the cultured masses means mass production of a sort. It is inevitable that the middle



MISS DORIS KEANE (IN "ROMANCE") IN HARD PASTE PORCELAIN BISQUE.

Height 8½ in.

Craftsmen: Doulton & Co., Ltd. Designed by John Broad.

and lower-middle classes must continue to yearn in vain for the fine things of the studio potters.

So what is being done for the growing number of people with taste, and more especially what is being done by the potters, to put a bit and bridle on that fearsome beast, the machine? By the machine one suggests, not only the use of machinery, but the enormous advantages of modern organization, of labour-saving inventions, such as casting and jollying, and even of chemical discoveries, as well as ceramic lithography, all of which are not antagonistic to art, but are the very stuff of which good art may be created if used with intelligence. There need be no antagonism between hand-work and machine-work. They function for different ends. The artist has to realize that he must resume his leadership in industries such as this, or make way for a new type of worker who will create beauty for us out of the work of the machine. It is a phase of evolution in which the artist stands on his trial.

There are a number of potters who see the problem, or part of it, from this angle, and who work out the ideals of the ceramic artist while using works organization and facilities. The pioneer in this field was Mr. Howson Taylor, whose first pieces were produced over twenty years ago. About the same time were originated the Pilkington lustres and Moorcroft wares; and since the war the Poole-painted pottery with entirely fresh and modern designs. The pieces produced include both decorative and usable wares of a high standard of design, but mostly of a hand-made technique. The greatest need is for simply designed and thoroughly well-made table wares, and this immediately brings in the question of the right use of machinery. It can only be dealt with successfully by combining modern factory organization with the utmost refinement of taste, and skill in ceramic decorative technique.

Much has been done since the war in applying modern brush-work designs to more or less trade shapes. These, together with Wedgwood's "Honey Buff" (which has been made for over a century, and still remains perhaps the most satisfactory table ware in existence), have been put forward by Heal and Sons, Ltd., as standards of good taste, and have met with unqualified success. Quite recently the Worcester factory produced a very lovely cream-coloured service in simple modern shapes with dull gold bands for decoration. The response this service met with, especially in America, led one or two Staffordshire firms to produce similar things.



WEDGWOOD'S "HONEY-BUFF" TABLE WARE.

The original Cane ware, one of the early productions of the Wedgwood Works, which maintains all the traditional charm of early craftsmanship, and is still obtainable at Heal's.

Craftsmen and Designers: Josiah Wedgwood and Sons, Ltd.

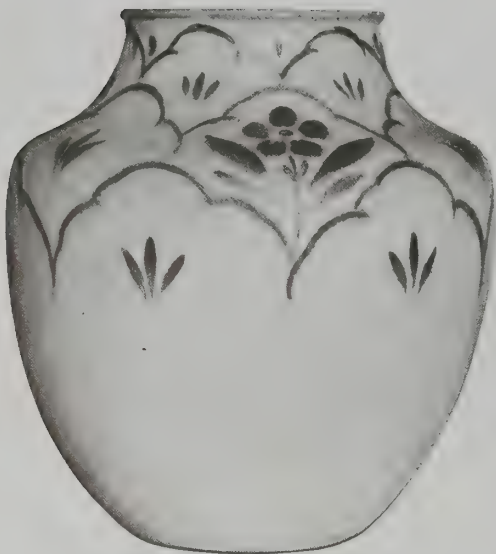


CROWN WORCESTER TABLE WARE.

A new development in earthenware which has captured the charm of the well-known productions of the Royal Worcester Works.

Craftsmen: The Worcester Royal Porcelain Co., Ltd.

Designed by J. W. Wadsworth.



A JAR IN SALT-GLAZE STONEWARE.

Mat glaze, toned white, grey decoration. Height 6½ in.
Craftsmen : Doulton & Co., Ltd. Designed by W. Rowe.



PAINTED JARDINIÈRE.

Craftsmen : Carter Stabler and Adams, Ltd.
 Designed by Truda Adams.



A BOWL IN SALT-GLAZE STONEWARE.

Mat glaze, pearl-grey. Diameter 4¾ in.
Craftsmen : Doulton & Co., Ltd. Designed by Vera Huggins.

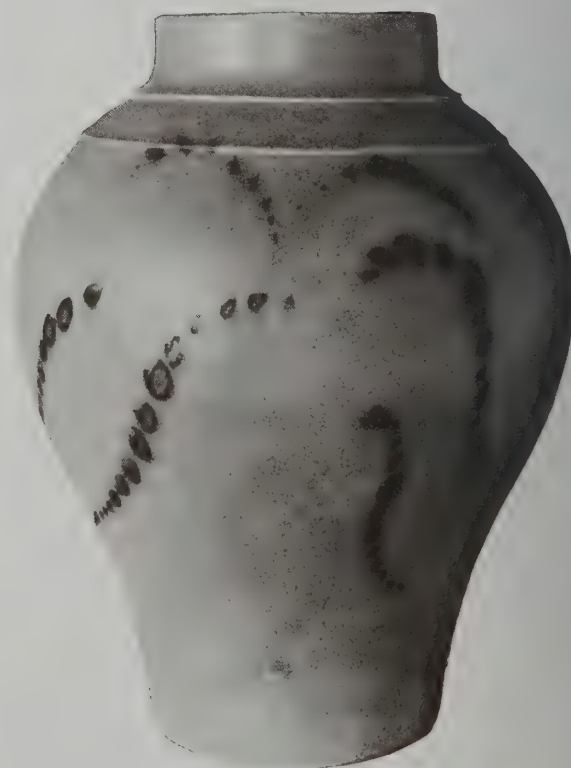


AN INLAID BOWL.

Craftsmen : The Leach Pottery.
 Designed by S. Hamada.

SANG-DE-BŒUF VASE IN "RUSKIN" POTTERY.
 VARIEGATED WITH GREEN SPOTS AND INTER-
 MINGLED WITH SHADINGS OF IVORY.

Craftsmen : Ruskin Pottery. Designed by W. Howson Taylor.

A STONEWARE VASE WITH COBALT AND
 COPPER UNDERGLAZE DECORATION ON
 BUFF BODY.

Craftsmen : The Leach Pottery. Designed by Bernard H. Leach.



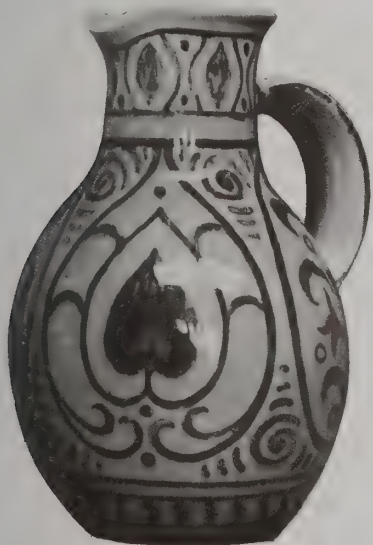
A GROUP OF POOLE POTTERY.

Craftsmen and Designers : Carter Stabler and Adams, Ltd.

It is to be hoped that the imitation of tasteful ware because it happens to be a commercial success will lead to a real appreciation of the ideas and principles underlying the original impulse.

In some respects we compare unfavourably with the Continental factories and studios. We have nothing in this country to put beside the best figures of Copenhagen, the pots of Peter Nordström, Bing and Grøndhal, or of some of the most capable French workers. In high temperature stone-ware of the highest artistic quality, we have been twenty years behind the French. Jean Carriés, the pioneer of modern European stone-ware, died thirty-five years ago,

and English studio potters are now only acquiring an understanding of its artistic possibilities. In the making of truly beautiful table wares, we have nobody working with the vision and fine feeling of Jean Luce. And yet, when all has been said about our comparative inertia in æsthetic experiment, one comes back to the solid comfort of the fact that no one ever has, and probably no one ever will, surpass the Staffordshire potter on his own ground—honesty of workmanship, and durability and pleasantness of material. If our trade design is often dull in spirit, at least we are saved from some of the extravagances that have made the Continental trade wares at times a positive nightmare.



A HANDLED JUG IN SALT-GLAZE STONEWARE (GLOSSY).

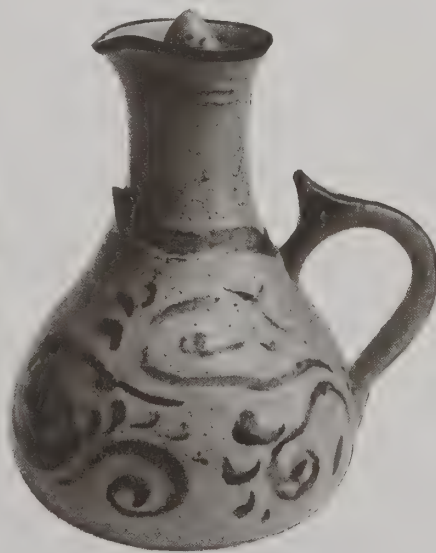
Craftsmen : Doulton & Co., Ltd.

Designed by Harry Simeon.



A PAINTED DISH.

By Alfred H. Powell.



A STONEWARE SAUCE BOTTLE.

Craftsmen : The Leach Pottery.

Designed by Bernard Leach.

Ecclesiastical Ornament.

By Alan L. Durst.



THE BANNER OF THE BLESSED SACRAMENT.

Designed by Duncan Grant. Cut by Vanessa Bell. Worked by Mary Hogarth.

The chalice and paten, in cloth of gold, are enshrined upon an altar against a background of blue enriched with beads of the same colour. Above and below float angels in green robes with golden haloes. The main groundwork of the banner is of flame colour, with an outer border of yellow also enriched with large beads set at close intervals. The workmanship is worthy of this wonderful design in which the subtly contrasted colours, notably the reds and the greens, play such an important part. By a careful choice of the materials used, different qualities are given to the various pieces, which are cut out and applied.

THE term ecclesiastical ornament covers a wide field. It may be said to include all the visual arts used for the embellishment of the buildings and for the requirements of the services and ritual of the Church.

Under this heading comes a very large proportion of the Early and Medieval Art of this country.

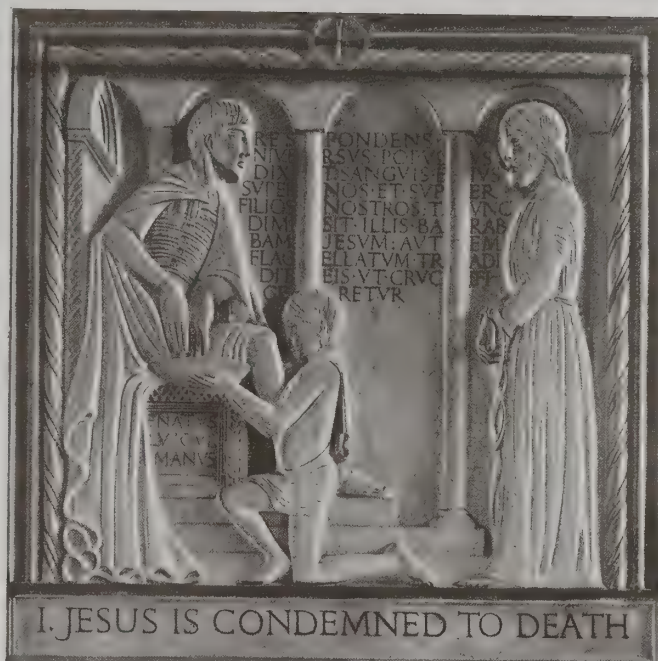
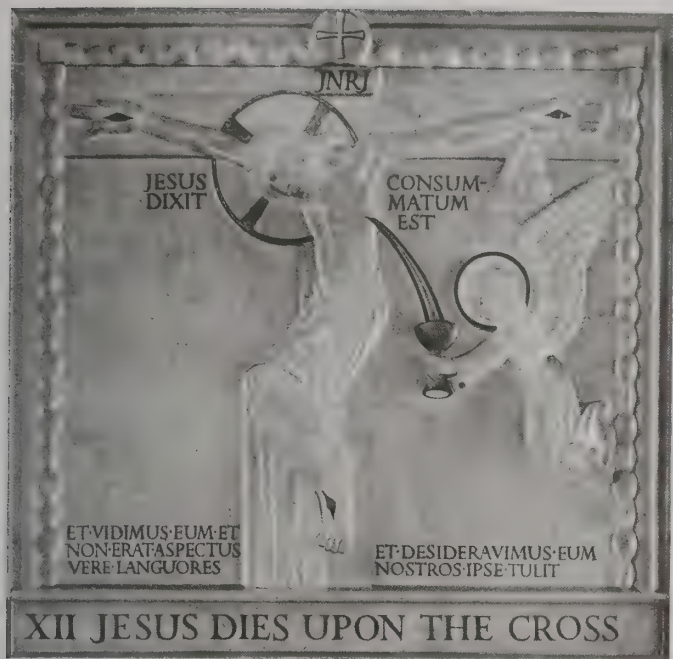
As we are becoming more alive to the richness of this inheritance, it should be of importance to attempt to estimate the bearing of our traditional art on modern ecclesiastical ornament; and to see how far, if at all, we are encouraging its spirit in our own craftsmanship of to-day.

Although it is incorrect to attribute the artistic inspiration of the Middle Ages to the Christian religion, yet undoubtedly the Church of those days could claim that she gave to all artists the opportunities for work which they needed.

The Church was the great patron of art.

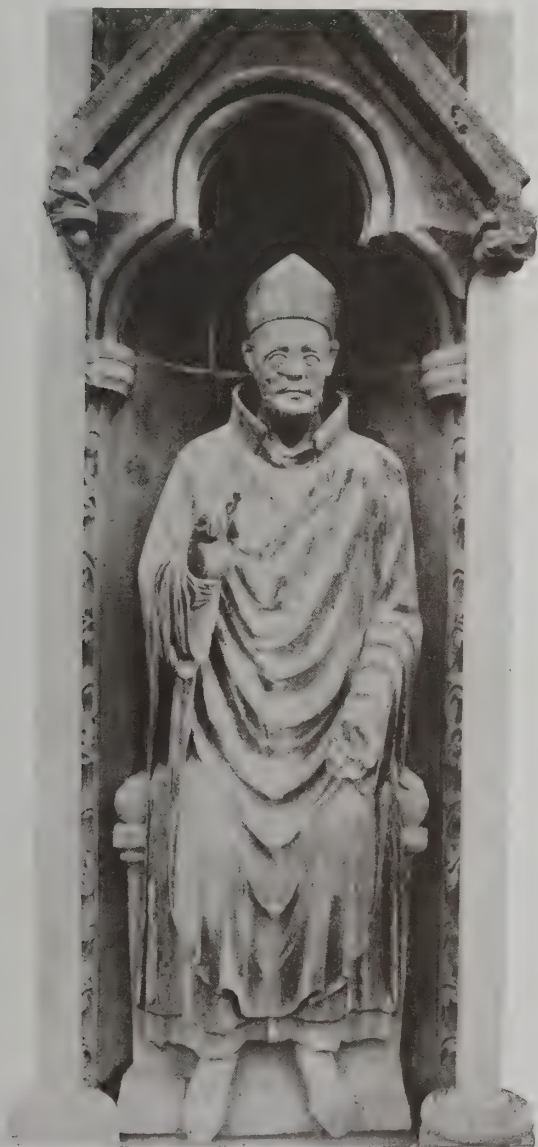
Representing as she did, to a great extent, the entire community, she was in many respects the ideal patron: deciding the manner of work to be executed; setting the subject to be portrayed; and then leaving the artist free to carry out the work in his own way. And he—the artist—working within narrow, imposed limits and backed by tradition, was fired with enthusiasm to press forward along a straight and inevitable road.

In all probability he had no conscious theories of æsthetics: his mind was entirely occupied with the practical problems of the work in hand. He did not talk about art: he got on with the job. So, too, the Church, his patron, was concerned only with the moral teaching of all that he did. Because the imaginative life of the times was so strong the æsthetic quality of the work could be taken for granted: it was felt



TWO OF THE STATIONS OF THE CROSS IN WESTMINSTER CATHEDRAL.

Craftsman and Designer : Eric Gill.



STATUE FROM THE WEST FRONT,
WELLS CATHEDRAL,
THIRTEENTH CENTURY.



THE BLESSED OLIVER PLUNKET
FROM WESTMINSTER CATHEDRAL.
Here may be seen how the direct process of work
in mosaic has more chance of expressing religious
emotion than has the commercial method.



"THE RESURRECTION."

Craftsman and Designer: Boris Anrep.

A detail showing the method of using gold. Usually in mosaic of the present day the gold is flat, giving no variety of texture. Here the gold is made interesting, with a richness of surface, by reflecting and breaking up the light. This is important from an architectural point of view, as it is possible by this means to lighten up a dark portion of a building. The cardinal point of this method is that the artist himself should work directly in the material.

to be inevitable. For through the imaginative life comes, unsought, that quality which distinguishes a work of art from all other work. This quality will be found, I think, in some degree, though much less strongly marked in the later than in the earlier centuries, throughout all the work of the Medieval period.

With the Renaissance the Church lost her position as patron of the Arts.

But the tradition of fine craftsmanship survived and could be used in her service when the opportunity arose. This can be seen from the wonderful work, notably in wood and in iron, which was put into St. Paul's Cathedral and the City Churches.

It was not until the nineteenth century that a complete change came over the whole spirit of ecclesiastical ornament. In the first half of that century, art was divorced from life and came to be looked upon with dislike. It was considered frivolous, and unnecessary for a serious and industrial nation. Obviously it had no commercial or moral value, therefore it could not be justified. The voice of the Philistine was supreme in the land.

But the suppression of living art meant spiritual starvation. The people had lost their æsthetic sense and knew not for what they hungered: they asked for bread and were given a stone.

For the first time in the world's history there arose a counterfeit art which passed into general currency. With this counterfeit art came also a false conception of all art.

It grew to be regarded solely as an affair of easel pictures and marble statuary; not to be looked for outside the walls of the Royal Academy, where, with official sanction, it could be trusted to deal only with "nice" subjects: a few nudes, perhaps, but these always in strictly classical settings.

The stream of true art was driven underground.

One manifestation of this spiritual starvation was a revival of religion and a reawakening of the Catholic ideal in worship. The Church of England again found herself in need of ornament for her service. It was a Church greatly weakened in authority yet, to a certain extent, representing some of all sections of the community: but she, like all other public bodies, was no longer qualified to act as patron to the Arts.

The Church asked for Gothic; and the Gothic revival came. It was not that pious church people liked Gothic as art: the question of art hardly arose. Considered as art, what remained of the sculpture, the painting and stained glass of the Middle Ages seemed to them barbarous and quaint, only made tolerable in so far as it was worn and mellowed by hallowing time. But they felt it to be religious; they invested it with a cloak of sentiment; they sanctified it with associations; they regarded it all with holy tears in their eyes.

And those who met this demand from the Church saw what was required of them. Historical association was beyond their power to provide, but sentiment they could, and did, supply; full measure pressed down and running over. They made of Gothic the one thing it had never been—they made it pretty. They perverted its stark reality into false sentimentality.

What they did was accepted with open arms. No Gentle Shepherd could be too gentle; no Lamb of God too woolly. Angels had but to simper to be thought lovely. The saints of God became so feeble that they could never have said "Bo" to a goose, much less "No" to a tormentor. No church was complete until it had been filled with prettiness. From glazed tiles on the floor to scroll-work lettering above the chancel arch: from cross and flower vases in lacquered brass on the altar (or on the shelf above the altar) to alabaster font at the west end, all was done to the glory of God and the



THE VISION OF ST. JOHN, FROM THE MEMORIAL CHAPEL OF THE ROYAL MILITARY COLLEGE, SANDHURST.

Craftsman and Designer: Boris Anrep.

This mosaic is carried out in gold, ruby-gold, mother-of-pearl, and Venetian enamel, and represents the Christ of the Apocalypse in a glory and splendour of which the plate can give but a very inadequate idea.



"THE RESURRECTION."

Craftsman and Designer: Boris Anrep.

From the private chapel of General Maxwell Stirling, Keir, Dunblane. The youthful Christ, attended by angels, rises from the tomb in the act of blessing. Above are the Holy Spirit and the Hand of God, with two other angels adoring. The figures stand out in mother-of-pearl against the gold of the background; the folds of the drapery being indicated by pink or by green lines.

It is especially to be noted that the wings of the principal angels are thrown over the face of the apse in order that they may form a curve parallel in perspective to the curve of the Sanctuary arch.

commercial profit of the firms who supplied the goods. Stained-glass windows were turned out by the yard. Was there a space of blank wall which required filling? Some shop had an A and Ω, a P or an IHS to fit the occasion exactly.

And from this desire for sentimentality, the Church, by which is here meant all corporate Christianity, has not turned; nor does she show any real sign of turning.

Ecclesiastical ornament has changed outwardly, but in essentials ecclesiastical taste remains the same now as it was eighty years ago.

As a result of the Arts and Crafts movement at the latter end of the nineteenth century, there has been an improvement in actual craftsmanship; a tendency to use better materials; to replace pitch-pine with oak. Superficially, most of the carving in stone and wood to-day is excellent, if excellence is to be judged by mechanical precision: technically a modern stained-glass window is better made than one of the thirteenth century. But it is a fallacy to suppose that efficient craftsmanship and the employment of good materials are in any way a guarantee of art. Theoretically there should be no craft without art, and *vice versa*. Formerly this was so. As works of art the pot differed from the statue, the tile from the painting, in degree only—not in kind. But nowadays, as the comparatively recent

expression "Arts and Crafts" implies, we have come to make a distinction between the two: to admit of good craftwork as an easy substitute for true art. Commercial firms have been quick in seizing the opportunity of producing works of good craftsmanship, having the superficial appearance of art, which are exactly suited to the popular taste of the moment.

Now, in questions of art, all popular taste of the moment is invariably wrong, and has been for a hundred years or so. This may sound a sweeping assertion, but it can be proved.*

Having no real insight or power of æsthetic appreciation, public opinion can only accept an authentic work of art after it has grown accustomed to the outward form of that work. On the other hand, no work of counterfeit can survive, even in public opinion, for more than a few years.

Where church ornament is concerned this can be clearly seen from the way in which the work of the middle nineteenth

* To take the case of sculpture alone. Nearly all the statues which have been put up with popular approbation during the past century have become objects of derision. This is notably the case with the Albert Memorial, which was greatly admired in its day. The Victoria Memorial will quite rightly share its fate in a few years.

On the other hand such works of art as Stevens's Wellington Memorial in St. Paul's, and Gilbert's Eros, were actively disliked at first; whilst the latter sculptor's Queen Victoria in Winchester has taken more than thirty years to overcome popular prejudice.

century has come now to be regarded. Everyone knows the vicar who points to the "really dreadful" stained-glass of 1860 in the chancel, and then turns with satisfaction to the bottle-green artiness of the new window in the nave. His successor a few years hence will think them both equally "dreadful."

I suppose that few churches to-day would not be proud to possess Millais' picture of "Christ in the Home of His Parents"; but when this was first exhibited in 1850 it was received by the general public and academic critics alike with exactly the same ignorant and offensive abuse which greeted the Hudson Memorial panel in Hyde Park this summer. The exceptional cases where works of art have been placed in churches in recent years only go to prove this point. To take one example only, and that perhaps the most notable. The commission for the Stations of the Cross, by Mr. Eric Gill, in Westminster Cathedral was due, I believe, to the Cardinal Archbishop, who personally selected the designs. No committee would have sanctioned them. They had strength instead of feeble sentiment; they had absolute beauty in place of superficial prettiness. When they were put up they were received with open resentment.

Because of them people said that they would never go into the Cathedral again: they said that they were outraged . . .

Now, after ten years, these marble reliefs are beginning to be tolerated, even to be liked. In time they will come to be looked upon as first among the few things worthy of the noble building which contains them.

Other artists and architects have had similar heart-breaking experiences: chiefly where figure subjects in sculpture, stained glass, mosaic, and painting are concerned. For here the popular misconception of the imitative function of art comes into play. A well-designed altar or pulpit may pass a



A CHALICE.

ENGLISH FIFTEENTH CENTURY.



A PATEN.

ENGLISH FIFTEENTH CENTURY.

committee undetected; a fine work of representation can scarcely hope to do so.

Since the question of representation does not arise where architecture itself is concerned, there have recently been signs of improvement in ecclesiastical building. Some really fine churches have been, and are now being, built. This makes it all the more deplorable that the ornament which goes into them should continue to be of such a low standard. Within the last year or two, diocesan committees have been formed to judge any new work which it is proposed to place in a church. These committees may veto the most obviously bad, nine times out of ten; on the other hand, they will reject anything that is really good. In any case, their function is preventive not constructive.

More hope of improvement in ecclesiastical ornament is to be looked for, I think, from the architects who are building some of the new churches, if they will exercise their influence and speak with the authority to which the pre-eminence of their art entitles them. They will have a hard fight against ignorance. Everyone thinks that he has a right to impose his own opinion where art is concerned, even when he admits that he has never given ten minutes' thought to the matter in the whole of his life. If it is insisted that art should be everybody's concern, the more he thinks that he must know all about it; if, that is to say, there really is anything to know.

But so in a sense should child welfare be the concern of everybody who has the good of the race at heart; yet this does not mean that any old bachelor is justified in going up to a woman in the street and criticizing the way she holds her baby.

Then people will ask *why* they should have that which they will grow to like, so they are told, rather than that which they do like now; especially as (since art cannot compete in price with mass production) the shop-bought article is often the cheaper.

The question of price does not offer any real difficulty. Sometimes a good work, by being simpler, is actually less expensive than a bad one of a more pretentious character.

LIBER



domum
ceptracul
us amo
& uidit
dona de
us sapi
se gata
ramen
us intel
uo aut
gpeit
non poi
mositat
mtemp
uo locu
abscōc
enarrat
enue fig
peccat
it

INITIAL LETTER FROM THE WINCHESTER VULGATE,
TWELFTH CENTURY.

A wooden lectern for instance, of the type of the old four-square Chanter's desks, will cost less than one of the naturalistic brass eagles which are generally regarded as a necessity. Again, the dead can be far more honoured, if people would but realize it, with a plain headstone of native stone than with all the marble anchors and cables, clasped hands, winged angels, bunches of flowers, and the other rubbish which nowadays so often disfigure our churchyards.

At all costs the architect should insist that there be no cheap substitute for art in the church that he has built: where the best cannot be afforded now, nothing else must be allowed to take its place.

There is no commercial short cut to the production of art; and if, as so often is the case, the vicar, the church council, and 99 per cent. of the congregation think that "something else" will do just as well, or even better (because we're a poor parish, you know), is it not rather presumptuous on their part to suppose that everyone is equally ignorant and lacking in æsthetic sense? That is why those who have not the natural instinct and experience to distinguish between true and counterfeit art must be ready not only to ask, but to accept, the advice of someone who has.

This is a matter of fundamental importance to the Church. As a distinguished writer and critic of art and letters, who died recently, pointed out in one of his essays,* the philosophy of the spirit tells us that the spirit desires three things and desires them for their own sake solely. It desires to do right; it desires to know the truth; it desires beauty.

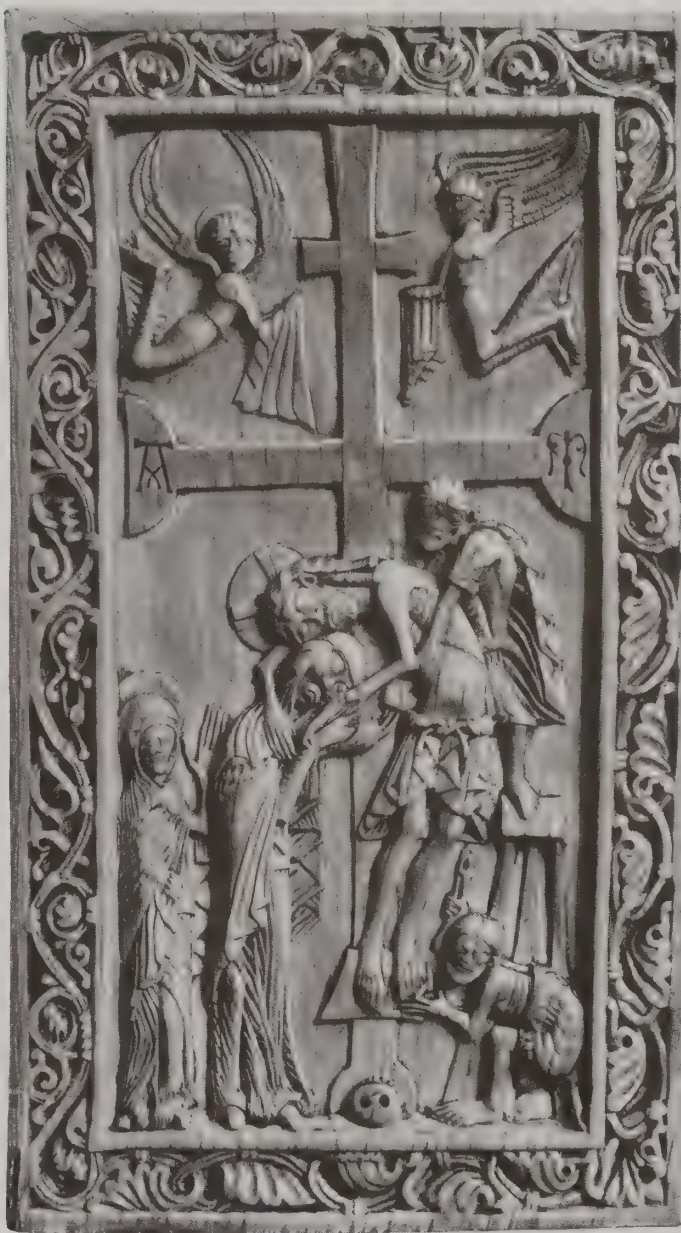
These three desires are the moral, the intellectual, and the æsthetic activities of the spirit; as there is a moral conscience, so is there also an intellectual conscience and an æsthetic conscience, and no one of these is dependent upon another. There can be no true religion which does not take equally into account these three spiritual desires.

The æsthetic conscience of the Church to-day is in

a state of sloth. Unless she takes the trouble to arouse this conscience, few artists can be able or willing to serve her.

Yet it is to the service of religion that we owe the highest achievements of past ages; without a living religion there seems little hope of that communal effort in art by which great things may be done in the future.

How great are the opportunities which the Church is for the most part missing may be judged from the exceptional cases of modern ecclesiastical art here reproduced. The four Early and Medieval examples are included in order that they may be compared with the preceding illustrations of modern work. In every case there will be found that unity of design and directness of expression which are common to all true works of art—that quality which may be seen and felt, but cannot be defined.



DEPOSITION FROM THE CROSS. IVORY. PROBABLY
TWELFTH CENTURY.

Although not now allowed to be English, I have placed here this wonderful ivory from the Victoria and Albert Museum on account of its intense spiritual significance. Its origin is very doubtful. In any case there is English ivory work of the twelfth century of almost equal beauty.

* "The Ultimate Belief." A. Clutton Brock.

Modern Stained Glass.

DURING the war a master glass-painter of Lille, having escaped to this country as a refugee, decided to occupy himself in examining such remains of medieval windows as he might chance to find. He had been but a short while so engaged when he was led to transfer his studies to our modern glass by its, to him, quite unexpected qualities; for a Frenchman is rather apt to be ignorant of what is going on on this side of the Channel, even in his own line of business.

However, he need not have been surprised at his discovery, for the art of glass-painting, almost alone among the medieval arts, never utterly died out in this country, but lingered on in the north, in however degraded a condition, until the revival of the last century.

It is no doubt owing to this that modern English stained glass is superior to the Continental.

Few people know what admirable windows were made in the late 'sixties. The church of St. Augustine, Pendlebury, built at that time, contains a complete series of windows, all, seemingly, by one firm, and excellent both in design and colour. In fact, little has been done since to rival, scarcely any to surpass, them; but this must be an isolated phenomenon, for certainly the bulk of the work done then and for the next thirty years was but mediocre.

The most notable achievement during this period was probably that of the late C. E. Kempe in maintaining a high standard of design in spite of the enormous amount of his output, but the art as a whole showed neither advance nor retrogression.

However, during the last twenty years or so English glass-painting has produced two new schools, diametrically opposed in method and ideals. The one takes as its model English fifteenth-century glass, and aims at lightness of effect produced by abundant use of white glass, combined with slight and delicate painting and a restricted palette. The other, if it may be said to have taken any traditional style as its *point de départ*, for it is really quite styleless, is to some extent based upon the mosaic method of the thirteenth century. It is marked by extremely vivid colouring, often deep to the verge of heaviness, a heaviness which is accentuated by the use of wide leads and coarse, if summary, painting; or alternatively, the flesh only is painted, and the robes and ornament are an agglomeration of fragments, the only drawing being supplied by the leading and shaping of the pieces.



A DECORATIVE PANEL FOR ST. ANNE'S CHURCH, NEWFOUNDLAND.

Craftsman and Designer: M. Healy. Architect: R. M. Butler.

It is obvious that the whole art is based on the craft of the glazier, and it is historically true that as the painter pushed his way more and more to the front the glazier was thrust more and more into the background, till the art sunk to its lowest ebb in the great west window of New College Chapel. Here, in his effort to dispense with leads, the best that a great colourist like Sir Joshua Reynolds could do in an art that is primarily one of colour, was to emit a sort of bituminous fog, with the result that the leading which it was sought to avoid revenges itself by obtruding a rectangular grid across the murky and peeling pictures. It is not surprising that such an example of the peril of ignoring the leads should have led designers to the opposite extreme. Insistence on

glazing for its own sake, and not merely as a technical necessity and wholesome restraint upon the painter's vagaries, is obvious in the work of Mr. Whall and his followers. Much of the leading is in parallel lines, either vertical or horizontal, the comes are unduly wide, and there is an obvious effort to draw with the leads as far as possible. An unpleasant obtrusiveness is the result, together with that tinge of vulgarity which ever accompanies exaggeration and departure from the golden mean. It is hardly too much to say that the more anarchic developments of this modern school are as offensive as anything that has ever been perpetrated in colour.

The other school arose in reaction against the over-painting, excessive modelling, and pictorial tendencies observable in work of the period, which it aimed at correcting by reversion to the fair colouring and thin painting characteristic of late medieval work. Much of the glass it has produced, while notable for careful design always on an architectonic basis, has likewise suffered from exaggeration. Reaction against realistic modelling of form has resulted in flatness and thinness as of a "transparency," whereby an appearance of timidity is produced which the irreverent might call washiness.

The risks which the two schools have to guard against are insipidity in the one case, violence in the other. Who shall decide where the greater danger lies? The enthusiast resents the advice of common-sense *Medio tutissimus ibis*; may he live long enough to take it.

So far as stained glass in churches is concerned, and that must be quite nine-tenths of the total production, it would be



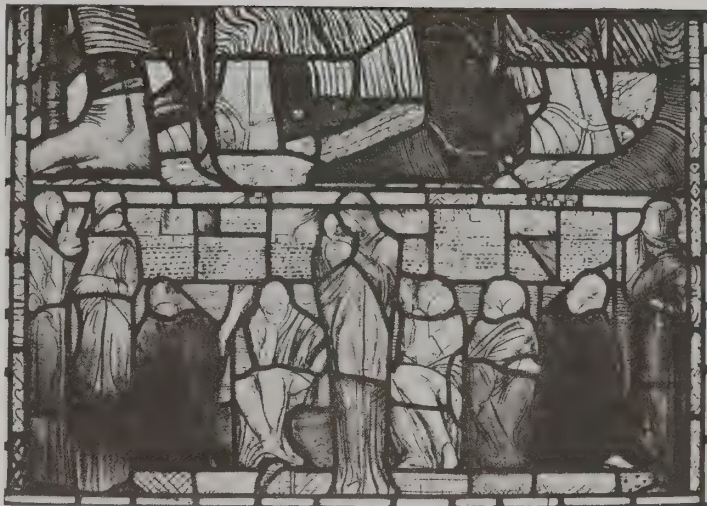
A DECORATIVE PANEL.

Designed and made by James Ballantine.



A PANEL.

Designed and made by E. Heasman for T. Wippell & Co., Ltd.



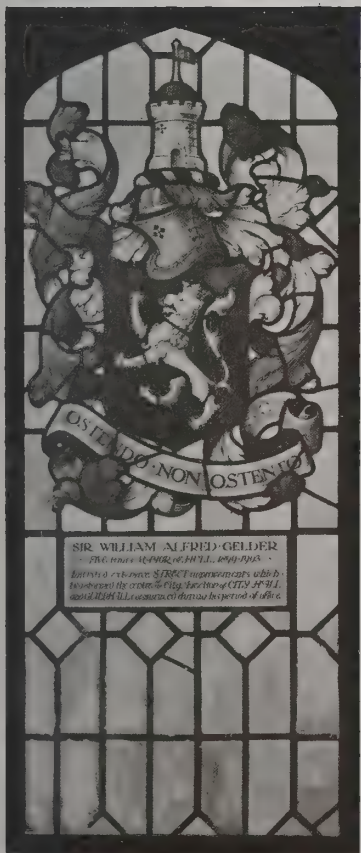
BASE OF A LARGE THREE-LIGHT WINDOW.

Craftsman and Designer: Miss W. M. Geddis. Architect: R. M. Butler.



A WINDOW LIGHT AT TUDOR HOUSE, LONDON.

Craftsmen: Wainwright and Waring Albany Forge, Ltd. Architect: E. Stanley Hall.



PORTION OF A WINDOW AT THE GUILDHALL, HULL.

Craftsman: Arthur J. Dix.
Design and cartoon by H. G. Wright.
Woodcarving by Messrs. Shepherdson.



THE GREAT EAST WINDOW, LIVERPOOL CATHEDRAL.

Craftsman: B. Powell.
Architect: Sir G. Gilbert Scott, R.A.



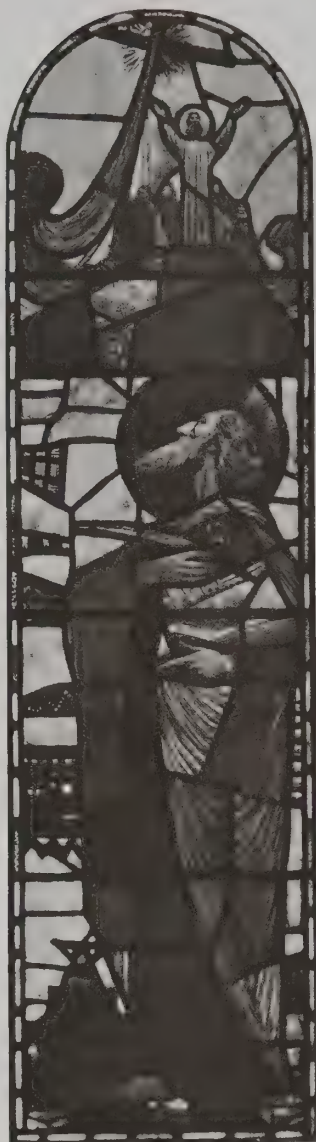
A WINDOW AT THE NEW CAFÉ ROYAL, LONDON.

Craftsmen: Clayton and Bell.
Designed by Reginald Bell.



A PANEL AT IPSWICH
PUBLIC LIBRARY.

Craftsmen: Henry Hope and Son,
Designed by Paul A. Mantle.
Architect: H. Munro Cautley.



ONE OF A SERIES OF
FIVE LIGHTS FOR
BALLYHAIMS CASTLE.]

Craftsman and Designer:
Michael Healy.
Architect: R. M. Butler.



A WINDOW AT FRENCH
PARK CHURCH.

Craftsman and Designer.
H. V. McGoldrick.
Architect: R. M. Butler.



A WINDOW FOR COOL-
CARRIGAN CHURCH,
CO. KILDARE.

Craftsmen: Miss Purser's Art Works,
Dublin. Designed by Miss K. O'Brien.
Architect: R. M. Butler.

more appreciated if its use were regulated somewhat as follows: The first requisite is to substitute, wherever possible, good modern glass for the worst enormities of sixty years ago; and this is the most satisfactory to the glass-painter, just as he may modestly anticipate that in time his work may give way to something still better. In all churches the first windows to be filled with stained glass are those over altars, at the ends of transepts, and at the west end. Aisle and clerestory windows with their view of sky and trees should be the last to be tackled, and then only when there is a chance of completing a series by the same hand.*

It is too often forgotten that the prime function of a window is to admit light. Whatever may be suited to the tropics, where "the worst of your foes is the sun overhead"; in this climate the cry must ever be Light, more light. So it was through the Middle Ages, those ages, not of sentiment, but of common sense. The solemn, gorgeous colouring of the thirteenth century gradually gave place to the delicate, silvery tints of the fifteenth, with its predominance of white glass, while at the same time the window-openings themselves grew larger and larger, till the wall became a mere

* A ludicrous misunderstanding of the æsthetics of the matter was that of the late Lord Grimthorpe, who desired a new church at Doncaster to become "a museum of the works of all the best modern glass-painters."

pierced screen for the display of glass. The builder and glass-painter, as it were, played into one another's hands, so that it might almost seem as if stained glass were the formative element in the evolution of Gothic architecture. While the fourteenth century advanced with wavering and uncertain steps towards the solution of the problem of light versus colour, there is nothing groping or tentative in the fifteenth-century achievement. The painter definitely made up his mind in favour of light, and who shall say that he was wrong?

It is unlikely that the error, once common, of inserting windows of a pretended Gothic style in churches built in the Renaissance manner is likely to be perpetrated nowadays. The anachronism would be too glaring. But there is no reason why glass should not appear to be what it is, viz., of later date than the building it decorates. But, for some obscure æsthetic reason, glass of the Burne-Jones type creates an acute disharmony in an ancient church. Seeing that both artist and executant might be classed as medievalists this is somewhat curious. The same objection lies against all glass of the ultra-modern school. With a ferro-concrete building it would be quite congruous, but in a church built in any of the recognized styles it offends the eye as, in the literal sense, an impertinence.

Exhibitions.

THE GOUPIL GALLERY.—The Robert Bevan Memorial Exhibition came as something of a surprise to many of us—we had not somehow realized how good an artist he was.

Mr. Bevan was very unassuming; he did not treat himself so frightfully seriously as some of us are inclined to do. Having a sense of humour he had a sense of proportion; but it was, perhaps, this humorous twinkle in his eye which concealed from us the seriousness and sincerity of his artistic aims.

Good examples were shown of the various periods he went through, proving that his latest method of intense simplification was not merely impulsive or a flash-in-the-pan, but the result of acquired knowledge; first having learned how to put things in, he then deliberately left them out; his apparently empty spaces (or what would be empty spaces in a less accomplished painter) have in them a sense of force deliberately withheld.

As this artist became more experienced his pictures became higher in key and brighter and more intense in colour; the interest in his pictures became more concentrated upon a particular spot, perhaps a white building; the Frenchman, Vlaminck, does this same thing in a different way—usually by means of distortion; but Mr. Bevan has not resorted to this, there is a sanity, a normality in all his works.

It was interesting to compare "The Smithy at Szelicwy" (169), painted in 1900, with "A Polish Granary" (161), painted in 1904, which are both of the same subject. The first is heavy, brown and treacily in quality, and slightly romantic in treatment; there is a sort of human story element in it. The second is painted in what we may call his middle period, where he used bright, clean colour, put on in detached spots—much in the manner of *pointillisme*; it is probably painted from the former, a sort of re-statement of the first subject entirely in terms of form and colour, omitting the romantic element. The gloom has now gone from the composition, it is full of dancing light and vibrant colour, and anything which did not help towards this end has been cast aside; whereas the former painting was just an exercise in copying Nature, something in the style of Morland; the latter is extraordinarily fresh and almost as bright in colour as a Signac.

In his last period Mr. Bevan was using flat surfaces almost exclusively, and where the effect would have inclined to monotony he juxtaposed complementary or contrasting colours.

One always feels that this artist's works have been intelligently done; but what I for one chiefly admired in his character was the ability for getting material for his pictures from such ordinary, not to say commonplace, subjects; he never had to go far in order to find something to paint; he had the ability which distinguishes the true artist, that of being able to make interesting compositions from what, to the average person, would appear pictorially rather hopeless; the streets and the houses near his own home at Swiss Cottage served him as well as anything else as themes for his paintings and drawings; the very banal architecture of the mid-Victorian period, when viewed through his eyes, became interesting and stimulating shapes; this in itself was something of an achievement.

It is to be hoped that the authorities have acquired one or more of Robert Bevan's characteristic works for the nation.

THE WOMEN'S INTERNATIONAL ART CLUB.—There was good work to be seen at the above exhibition, which was held at the Suffolk Street Galleries. The works were well hung and not overcrowded, and the general impression one obtained was of intelligent arrangement and orderliness, qualities which contributed in no small measure to one's enjoyment.

Mrs. Dod Procter is obviously the most accomplished of the exhibitors; her works show sincerity and honesty—qualities which tell in painting as they do in anything else. Her two small paintings, "Janie" (191), and "Lilian" (195), show how unnecessary it is to paint portraits on a large canvas, and how big things can look when treated largely on a small scale.

Mrs. Procter's pictures are beautifully executed, without haste, but done with an intense conviction and regard for the highest artistic ideals she can formulate. Her works are not, therefore, liable to be affected by erratic impulses, but are fixed upon the canvas with a sense that they should be inevitably where they are and nowhere else.

On the other hand, Miss Ethel Walker's works appear to have been evolved with great trouble and tribulation, and the results, therefore, are sometimes inclined to be rather messy and obscure. This particularly applies to her large decoration, "The Invocation" (211), where a number of figures obligingly surround an idol of some sort to form for Miss Walker a decorative composition.

But this painter is doing work in another direction which has behind it a real artistic impulse; but pure decoration does not seem to be in her line; she is at her best when she records her emotional impressions of things seen, good examples being the interesting little sketch of a girl's head (180), and "Miss Barbara Hepworth" (224).

Mrs. Fisher Prout's "Portrait" (144) is well constructed, and shows a painter-like feeling for the material.

Other artists exhibiting interesting works in the oil section are Miss Grace Macnair, Miss Adeline M. Fox, and Miss E. Q. Henriques.

In the water-colour section Mrs. Eleanor Hughes shows a pleasant fairy-tale-like drawing of a very pleasant place—"Tarascon sur Plage" (45).

Miss N. Bresslern-Roth shows some colour prints of various animals, cleverly treated in a very decorative manner. In spite of the immediate appeal these prints make, their attraction is inclined to wear off, because this talented designer is rather too mechanically efficient, her works leaving nothing for the imagination to build upon.

There is also a room devoted to the display of various crafts—weaving, pottery, and metal work, and there is some sculpture.

ST. GEORGE'S GALLERY.—An exhibition of some works by Mr. Charles Ginner and Mr. Randolph Schwabe was held in this gallery.

One was glad to see that Mr. Ginner has now thought out a convention for his skies—a very suitable one it is, too, and harmonizes well with the treatment of the other portions of his pictures; his skies had nearly always hitherto suffered from a naturalism which clashed badly with the strict conventionalism of his bricks and mortar.

In this small exhibition of his works Mr. Ginner shows a clearer realization of his ideals; he has developed consistently and unwearyingly along his own lines: the rendering of the usual things which make up the average picture, but done in a sharply defined and precise manner, introducing a certain amount of mechanism into his processes.

The aspect of London in which this artist appears to delight is precisely that from which most of us hasten away; the gloomy alleys, the street markets, the "high-class butchers" are appalling in their drab hideousness to many people. But to Mr. Ginner it is otherwise; he loves them, and naturally this feeling creeps into his works and redeems these scenes from being sordid.

The little picture, "Tolcarne Bridge" (5), is really delightful, and suits Mr. Ginner's peculiar style admirably.

Mr. Randolph Schwabe is a very *sound* artist; in fact, his soundness is his weak point. He belongs to the tradition of Legros, but as can be said of most of those influenced by Legros, he never seems to have developed from this tradition, but remained rigidly inside it, and seems unable to find his way out.

This would be a good subject for a *London Mercury* cartoon: Mr. Schwabe in a maze (Tradition) asking a policeman (representing Modern Art) how to get out.

THE REDFERN GALLERY.—The exhibition of water-colours, etchings, and lithographs by Mrs. Edna Clarke Hall was a most stimulating one.

Her "Paintings with Poems" naturally remind one somewhat of William Blake; but her drawing is more accomplished; that is to say, she is an artist first and last, concerned in satisfying her feeling for form and colour, whereas Blake merely used drawings to illustrate his literary ideas.

Some of her small "Leaves from a Sketch-book" appealed to me most; they are just little jottings done from time to time, but having in them much that is artistically significant.

RAYMOND MCINTYRE.

Selected Examples of Architecture.

Birch's, No. 15 Cornhill, London.



The business at No. 15 Cornhill was established by Mr. Horton in the reign of George I. Samuel Birch, the celebrated Cornhill confecturer, was born in 1787, and for many years served as a member of the Commission Council. He became a City orator, an Alderman of the Ward of Candlewick, a poet, a dramatic writer, and Colonel of the City Militia. He laid the first stone of the London Institution, and wrote an inscription to Chantrey's statue of George III, now in the Council Chamber, Guildhall. "Mr. Pattypan" was Birch's nickname. The upper portion of the house in Cornhill has been rebuilt, but the ground floor remains intact, a curious specimen of the decorated shop-front of the last century, and here are preserved two door floor plates, inscribed "successor to Mr. Horton," which are 140 years old. Alderman Birch died in 1840, having been succeeded in the business in 1836 by Ring and Brymer.



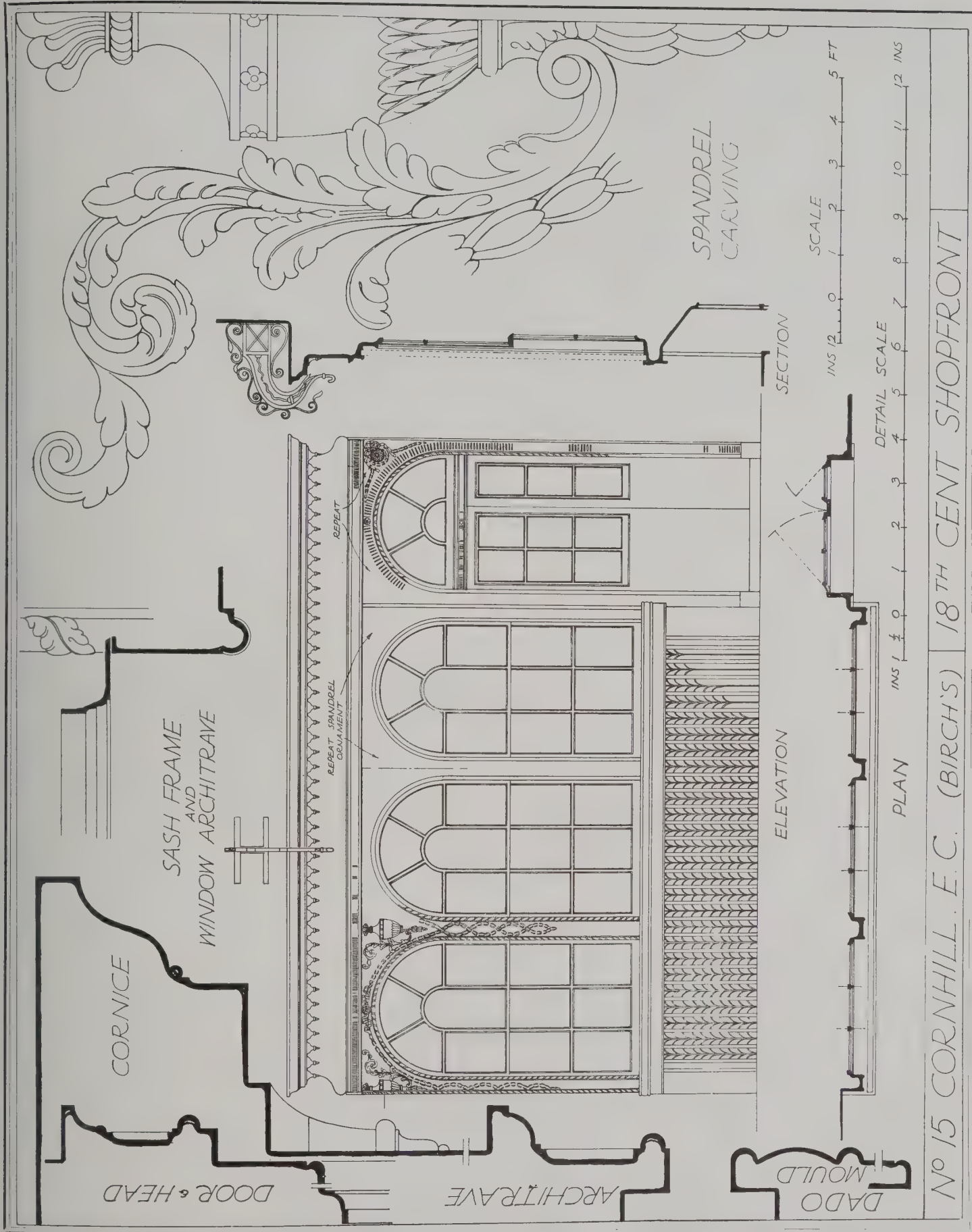
Marble Quarrying

An impression by Frank Brangwyn, R.A.

J. WHITEHEAD & SONS LTD

Marble Experts

64 Kennington Oval, London, S.E.11



MEASURED AND DRAWN BY CHRISTOPHER J. WOODBRIDGE.

Recent Books.

East Christian Art.

East Christian Art. A SURVEY OF THE MONUMENTS. By O. M. DALTON. Oxford: The Clarendon Press. Price £5 5s. net.

Mr. Dalton has laid all students of the Art of the Christian East under a deep sense of obligation by the publication of this very attractive volume. His earlier work on "Byzantine Art and Archæology," which he modestly put forward as "something in the nature of a general introduction," in reality forms a most valuable and learned book of reference.

Since its publication in 1911, however, much additional research has been undertaken, fresh fields have been explored, and new theories have been formulated. In the present volume Mr. Dalton puts these on record, grouping them under their various heads, and discusses them in considerable detail, but carefully abstains from any too-certain deductions. As he pertinently remarks in his preface, "various opinions now confidently proposed remain hypotheses rather than established theories; a mere recorder who prematurely accepts hypothesis exceeds his proper function."

The new volume begins with a very clear general survey, followed by one treated geographically under various countries. The branches of the Art are then discussed under the separate headings of Architecture, Sculpture, Painting, Minor Arts, and Ornament.

We are specially glad to find that he has devoted a considerable space to architecture, as in his former book he regretfully refrained from dealing with it in the hope that someone who had studied the subject more fully would take it up. In this chapter, which is all that space will permit us to allude to, he begins by discussing the various influences which were at work in the early days of the Christian era. The exploration of the East, made possible by the victories of Alexander, had opened up to builders fresh structural possibilities; architecture was developing largely on structural lines; new ideas culled from various sources, principally Eastern, were being absorbed; "It was a time of great activity for architects, who were engineers no less than masters of design, examining constructional possibilities for the benefit of peoples exposed to political and social change." The influence of the vault and the dome became paramount, and a new type arose culminating, in the sixth century, in that masterpiece of construction and design, Sta. Sophia, Constantinople.

Mr. Dalton, after referring briefly to the building achievement of the later centuries, passes on to a short consideration of materials and of structural features, followed by an examination of characteristic types, and he concludes the chapter with a geographical survey "to illustrate the distribution of examples representing the several types."

The volume, a thick demi quarto, is clearly and beautifully printed, the illustrations (sixty-nine in number) are given as separate plates, appropriately distributed throughout the book. These are uniformly well chosen, and are well reproduced to a large scale, mostly as a single illustration on each plate.

The book is a treasure-house of information on all branches of a wide and complex subject, and its careful study will well repay all those who are interested in the origins and development of Christian Art.

R. W. S. WEIR.

Old London.

Changing London. By HANSLIP FLETCHER, with an Introduction by PROFESSOR A. E. RICHARDSON. Cassell & Co. 10s. 6d. net.

Those who see the "Sunday Times" regularly know that for some time past one of its attractive features has been the series of drawings of old London which Mr. Hanslip Fletcher has contributed to it. Two series of these fascinating records have now been published separately; and before us lies the second of them. Mr. Hanslip Fletcher is one of the latest, and by no means the least, of that remarkable succession of topographical draughtsmen who have given themselves to the perpetuation in artistic media of the picturesqueness and alluring beauty of London. In that noble band of brothers of the brush and graver may be noted such men as Hollar and Canaletto and Scott, Boys and Shepherd and Schnebbelie, Whistler and Logsdail, all differing

from each other in their methods, but all actuated by the dominant idea of recording what has been best worth study among London's landmarks.

In the present volume, Mr. Hanslip Fletcher gives us some of his most admirable work, and he treats each subject in that *quasi* artistic, *quasi* topographical manner, by which he is enabled to reproduce the correct architectural features of a building, while at the same time never allowing his representation to become too markedly architectural. The result is that these pictures make a double appeal, being capable of delighting the artist through their expression of values, and the topographer through their essential accuracy of portrayal. And the value of such things cannot be exaggerated; for without them we should often (with untrained eye) fail to recognize the essential qualities of beauty residing in the streets and byways, the old buildings, and even the modern structures which, from being familiar, have too often become to us commonplace.

When one looks up Godliman Street to St. Paul's, does one, for instance, see in it the suggestiveness conveyed by Mr. Hanslip Fletcher's drawing? Would the casual wayfarer have stopped and gazed with admiration at the actual Woburn Buildings, as he will after seeing its beauty recorded here? And how many who do not know these spots already, will not want to rectify their omission after a study of the representations of such hidden treasures as the Church of the Austin Friars, St. Helen's, Bishopsgate; and that admirable Harrington House, in Craig's Court, which so patiently awaits what one feels sure will before long be its inevitable doom. Mr. Hanslip Fletcher can even make St. Pancras picturesque. To use a commonplace, every London lover should possess this portfolio, and his delight will be increased by Professor Richardson's worthy introduction.

E. B. C.

Provincial Houses in Spain.

Provincial Houses in Spain. By ARTHUR BYNE and MILDRED STAPLEY. New York: William Helburn, Inc.

"As you approach the shore, the cathedral dome seems to detach itself from a sea of rose-pink houses. . . ." This is the approach to Cartagena—the New World Cartagena—as described by R. B. Cunninghame-Graham; and it is notable that in any old Spanish town of either hemisphere, the towers, domes and city walls, and the public buildings, are allowed to dominate the scene, and catch the eye of a stranger first, while the houses, like those of ancient Greece, keep themselves in the background. Yet it is these houses that really deserve to be known beyond the bounds of their own country and climate; they, and not the large, formal buildings grouped in textbooks as "Plateresque, Herreran, and Rococo," are the real inheritors of the old Spanish Regional styles; and by adhering to these styles they carried Renaissance architecture farther, in at least three directions, than it had ever been carried before. First, there is their remarkable freedom of composition, going sometimes beyond asymmetry, beyond even picturesqueness; a *cortijo* or ranch out on the Seville plain will build up its white walls and brown-tiled roofs into a group so inevitable, so utterly natural, that it almost seems to have grown there; its towers, outbuildings, and splendid entrance gates suggest, not the laborious work of men, but the creation of some genie: a kind of vision, called up out of the void in a single effortless flash, just because someone happened to rub the right lamp. Then there is the unhesitating use of strong colour at exactly the right point; in the present monograph this only appears by description, though the fine quality of the photographs almost makes up for its absence. Finally, materials were used with so keen a sense of their special qualities that these builders could take two such different materials as granite and stucco, and make each of them speak a new language of its own. Examples of all these qualities appear in this book, gathered from the far and unlikely corners of Spain and backed by a criticism which is that of a trained architect living in the country. This is one of the Byne's best works (which is saying a good deal); it puts Spanish Renaissance architecture in its true perspective for the first time, for without seeing the houses it is impossible to understand the churches and palaces.

L. S. ELTON.



Drawn by H. C. Owen.

SUNLESS WALLS.

It is well known that on sunless walls, porous facings of stone or bricks quickly decay. Such walls are often damp, and when the water in the pores is frozen, it expands and destroys the surface. Our experience concerning the treatment of all kinds of structural dampness is freely available. The Handbook of Cement Waterproofing is sent, post free, on request.

DAMPNESS and decay are prevented when walls are waterproofed with Portland Cement mortar and

'PUDLO'
BRAND
CEMENT WATERPROOFER

Used also for Reservoirs, Tanks, Basements, Baths, Cold Stores, Garage Pits, Stoke Holes, Washing Floors, Sewers, etc. Used by the Admiralty, War Office, India Office, H.M. Office of Works, G.P.O., Crown Agents, etc. Tested by Faija, Kirkaldy, Cork University, The British, Japanese, Italian, Spanish, and Dutch Governments.

KERNER-GREENWOOD & Co. LTD., MARKET SQUARE, **KING'S LYNN**

Sole Proprietors and Manufacturers.

B. & M. St.

J. H. Kerner-Greenwood, Managing Director.

The word 'PUDLO' is the registered Trade Brand of Kerner-Greenwood & Co., Ltd., by whom all articles bearing that Brand are manufactured or guaranteed.
SEE OUR EXHIBIT AT OLYMPIA, LONDON, APRIL 14-28, STAND 44, ROW C.

CORRESPONDENCE.

To the Editor of THE ARCHITECTURAL REVIEW.

SIR,—If, as Mr. Healy asserts, my almost parenthetical reference to Harrogate's architecture has "caused something of a sensation" in that place, I am surprised and delighted. Surprised that the inhabitants should heed any words of mine, delighted that the evil of which they were written should be observed and discussed.

If it is observed and discussed it is sure to be improved. Harrogate architecture is not the kind of thing anybody can ever have liked—it is the kind of thing which mankind accepts as it accepts influenza, as a supposedly inevitable nuisance. The means of stamping out influenza has still to be found, but the means of stamping out such architecture as that of Harrogate is well known, and the prescription is simple. Ventilation of the subject, civic pride and forethought, consultation with experts: these are its simple ingredients.

Not that everything architectural in Harrogate is horrible, only *almost* everything. There are two churches, beside St. Wilfrid's, which have merit of the kind which everyone appreciates—St. Mark's, by the late Mr. J. Oldrid Scott, and St. Mary's, by Mr. Tapper. There is a third church, St. Robert's, by the late Mr. Goldie, which seems to me sincerely and well designed in a style for which it is hard nowadays to canvass much approval. The new Pump-room and Baths show signs of great effort towards good architecture—the late Mr. Hare's Public Library has no serious fault save those of taste—and the old White Hart Hotel is an excellent piece of classical routine work of more innocent days than ours. The Royal Bath Hospital, by the late Mr. Worthington, of Manchester, is a picturesque and skilfully grouped specimen of Victorian Renaissance. The war memorial is of grave and dignified design, perched upon a site of which the slope ought to have been a disqualification.

Scraping all these together, however, it is impossible to class the average architecture of Harrogate save with the lowest. The climax of hotel hideousness is reached in the Majestic, but

that has many rivals for its supremacy. The villas which everywhere abound are really terrible. The lay-out of the place is as bad as are its buildings. The "Valley Gardens" with their asphalted paths wriggling round puddles fringed with rockwork are a nightmare.

My reason for writing these ungracious words lies in my conviction that a great future might be in store for such a spa as Harrogate, with its unrivalled waters, if the place itself were not so hopelessly behind the standard of its continental rivals in all that makes a town pleasant to the eye. As a patient I am extremely grateful to Harrogate for health regained there, but I confess that I dread its depressing ugliness when I think of a return visit. This dread I find generally shared even by those who take no particular interest in matters of art and of taste.

There are, I do not doubt, excellent architects in the place who could break the spell of hideousness almost at a blow if they were consulted on the general amenities of the town. Seeing that my former words have, somehow or other, been read locally, I add this letter with the desire of strengthening the hands of those, my *confrères*, if it be in any way in my power to do so, in the fight for comeliness in which they must be engaged.

I am, sir,

Yours faithfully,

H. S. GOODHART-RENDEL.

Travellers' Club, Pall Mall, S.W.1.

28 February, 1926.

P.S.—May I add as a postscript to this letter a correction of the list of Temple Moore's work at the close of my article?

The church at Bessingby is dedicated to St. Magnus, that at Bilsdale Midgable to St. John the Divine. I cannot think how the wrong dedications escaped me in the proofs, and apologize for bad proof-correcting.

TO THE DESIGNS AND INSTRUCTIONS OF ARCHITECTS



An OAK STAIRCASE in the XVIIth-Century manner recently made and fixed by Hamptons at Thickthorn Hall, Hetherseth, near Norwich, for James Hardy, Esq. This was part of an extensive reconstructional scheme, including the installation of electrical plant and fittings throughout the house, carried out by Hamptons under the direction of the Architect, J. Owen Bond, Esq., L.R.I.B.A., Norwich.

Hamptons are constantly carrying out the PANELLING, INTERIOR WOODWORK, DECORATION and COMPLETE FURNISHING OF HOTELS, RESTAURANTS, CLUBS, THEATRES, BANKS, INSTITUTIONS, SHIPS, and PUBLIC BUILDINGS of every description.

A typical example of interior work recently carried out by Hamptons is shown herewith.

For many others see Hamptons' Book T.1, sent free.

Hamptons are always pleased to prepare competitive Estimates for every description of Structural Alterations, Sanitary and Electrical Work, Interior or Exterior Decoration, Panelling, and Furnishing throughout.

Also COLOUR SCHEMES,

together with an Exact Estimate for the Complete Furnishing of any interior to the Architects' designs and instructions.

Works and Factories:—
MILFORD WORKS,
INGATE PLACE,
QUEEN'S ROAD,
BATTERSEA, S.W. 8.

HAMPTONS
Decorators · Furnishers

PALL MALL EAST,
LONDON, S.W. 1.

Telephone: GERRARD 30.

Business and Environment

*A prosperous business cannot have too
good an environment.*

An atmosphere of success always has a
favourable reaction upon the public.

Architects have played a large part in creating
this atmosphere in the buildings of many
commercial enterprises.

And Builders who are quick to seize upon and
interpret the spirit of a design are able to give
the Architect worthy support.

HIGGS & HILL, Ltd.

BUILDING CONTRACTORS

Crown Works, South Lambeth Rd., S.W.8

Telephone: Brixton 4210

City Office: 14 Godliman Street, St. Paul's
Churchyard, E.C.4. Telephone: Central 2311

THE ARCHITECTURAL REVIEW.

Books of the Month.

THE SMALLER ENGLISH HOUSE OF THE LATER RENAISSANCE, 1660-1830. By A. E. RICHARDSON and H. DONALD EBERLEIN. London: B. T. Batsford, Ltd. Price 21s. net.

THE ENGLISH INN PAST AND PRESENT. By A. E. RICHARDSON and H. D. EBERLEIN. London: B. T. Batsford, Ltd. Price 21s. net.

ESSAYS IN BIOGRAPHY. By BONOMU DOBREE. London: The Oxford University Press. Price 12s. 6d. net.

MASTERS OF ARCHITECTURE: ANGE-JACQUES GABRIEL. By H. BARTLE COX. London: Ernest Benn, Ltd. Price 10s. 6d. net.

THE MAKING OF THE FUTURE: THE COAL CRISIS AND THE FUTURE. By P. ABERCROMBIE, V. BRANFORD, C. DESCH, P. GEDDES, C. W. SALEEBY, and E. KILBURN SCOTT. London: Leplay House Press and Williams and Norgate, Ltd. Price 8s. 6d. net.

ARCHITECTURE EXPLAINED. By HOWARD ROBERTSON. London: Ernest Benn, Ltd. Price 7s. 6d. net.

AN ACCOUNT OF THE SCAPA SOCIETY. By RICHARDSON EVANS. London: Constable. Price 6s. net.

LIFE AND WORK OF THE PEOPLE OF ENGLAND: THE FIFTEENTH CENTURY. By DOROTHY HARTLEY and MARGARET M. ELLIOTT. London: B. T. Batsford, Ltd. Price 4s. 6d. net.

LIFE AND WORK OF THE PEOPLE OF ENGLAND: THE SIXTEENTH CENTURY. By DOROTHY HARTLEY and MARGARET M. ELLIOTT. London: B. T. Batsford, Ltd. Price 4s. 6d. net.

CORNISH CHURCH GUIDE. Truro: Oscar and Blackford. Price 3s. 6d. net.

MANUAL OF INSTRUCTION IN THE ART OF REPOUSSE. By T. G. & W. E. GAWTHORP. Fifth Edition. London: B. T. Batsford, Ltd. Price 2s. 6d. net.

BUILDING CONSTRUCTION. Advanced Course by CHARLES F. MITCHELL. Tenth Edition. London: B. T. Batsford, Ltd. Price 10s. 6d. net.

Garden Cities and Town-Planning Association and Housing and Town-Planning Tour No. 3.

The spring tour of the Association this year will be an extensive one, commencing on Friday, 16th April, and concluding on 23rd April. The itinerary has been arranged to cover not only developments in housing and town-planning, but also points of interest of an architectural and historic nature.

The places to be visited are Oxford, Bath, Bristol, Cardiff and the industrial valleys of South Wales.

The week-end, Friday to Monday, will be spent at Oxford.

On Monday the party will leave Oxford and visit Bath.

Tuesday morning the party will go to Bristol, and arrangements will be made by the Corporation for visits to be paid to their housing schemes, in which the Corporation have displayed considerable energy, and town-planning work.

Tuesday night the party will travel to Cardiff, and on Wednesday and Thursday will be entertained by the Cardiff Corporation.

On Thursday afternoon some of the work of the Welsh Town-Planning and Housing Trust will be seen at Barry Garden Suburb and Rhiwbina Garden Suburb.

On Friday the full day will be spent in travelling round the area which was embodied in the South Wales Joint Regional Committee. A journey will be made up one of the valleys to Caerphilly, Treharris, and on to Merthyr.

The approximate cost of the whole tour will be £13, and arrangements will be made for certain sections of the tour to be taken independently: the Oxford week-end, joining at Paddington and terminating at Oxford will cost £4; Oxford and Bristol section joining at Paddington and terminating at Bristol, will cost £7. Arrangements will also be made for the South Wales section to be taken independently, joining and leaving at Cardiff, and including hotels for three nights, at a cost of £5 10s. 6d.



GEORGE WRAGGE

LTD.

CHAPEL ST., SALFORD,
MANCHESTER

CLOCK HOUSE, ARUNDEL ST.,
LONDON, W.C.2

STEEL CASEMENTS AND LEADED LIGHTS

NATIONAL PROVINCIAL BANK, STRATFORD-ON-AVON.

F. C. R. PALMER, F.R.I.B.A., Surveyor to the Bank.
W. F. C. HOLDEN, A.R.I.B.A., Assistant Surveyor.



AN example of
Marseilles Tiles
showing their
utility and picturesque
appearance when used
in Domestic Architecture.

LANGLEY LONDON
LIMITED,
One hundred & sixty-one
Borough High Street,
LONDON,
South East One.



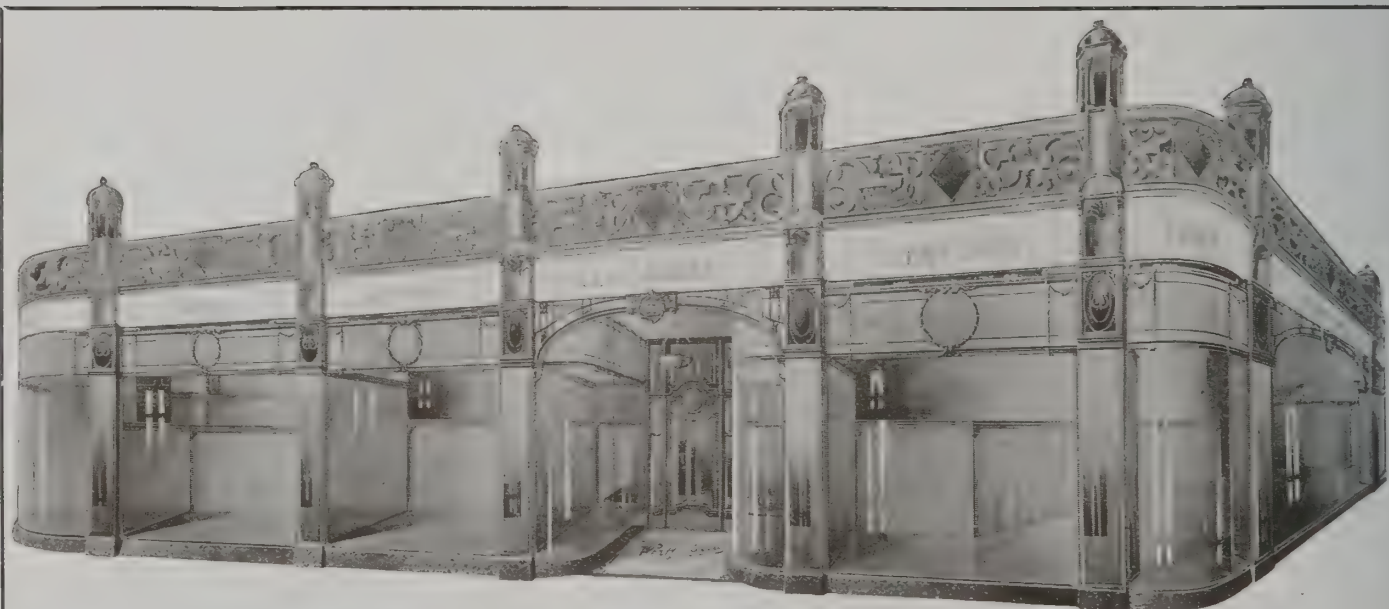
MARSEILLES
ROOFING — TILES



A LONDON DIARY

Unless otherwise stated, admission is free to all public lectures and addresses given in this diary.

THURSDAY	APRIL, 1	BRITAIN BEFORE THE ROMAN CONQUEST—I	12 noon	BRITISH MUSEUM TOURS
		EARLY CHRISTIAN PERIOD	12 noon	" " "
		GREEK SCULPTURE	3 p.m.	" " "
		THE ROMANS IN BRITAIN	3 p.m.	" " "
		ARCHITECTURE	12 noon	VICTORIA AND ALBERT MUSEUM TOURS
		RAPHAEL CARTOONS	3 p.m.	" " " " "
		RUG WEAVING AND KNOTTING	7 p.m.	" " " " "
		DUTCH LANDSCAPE AND GENRE	11 a.m.	ROOM XII, NATIONAL GALLERY
		F. L. HARRIS AND MARGARITE JANES: Exhibition of oil-paintings, water-colours and lithographs. Open April 1 to 30. Entrance fee 1s. 2d. (including tax).	10-5.30	GOUTIL GALLERY, 5 REGENT STREET, S.W.
		FRENCH ROOMS	11 a.m.	ROOMS VIII, X, TATE GALLERY, S.W.I
SATURDAY	APRIL, 3	JAMES I AND CHARLES I. Admission 6d.	3.30 p.m.	ROOM III, NATIONAL PORTRAIT GALLERY
		FRENCH SIXTEENTH AND SEVENTEENTH-CENTURY PAINTING	3 p.m.	WALLACE COLLECTION
		WORK OF BERTRAM GOODHUE. On exhibition at the Architectural Association. Open until April 21.	10-6	34 BEDFORD SQUARE, W.C.
		ILLUMINATED MSS., ETC.	12 noon	BRITISH MUSEUM TOURS
		HOW THE BIBLE CAME DOWN TO US	12 noon	" " "
		ORIGINS OF EUROPEAN ARCHITECTURE	3 p.m.	" " "
		A SECTIONAL TOUR	3 p.m.	" " "
		EARLY COSTUMES	12 noon	VICTORIA AND ALBERT MUSEUM TOURS
		COSTUMES OF THE EIGHTEENTH CENTURY	3 p.m.	" " " " "
		INDIAN SECTION: MOGUL ART	3 p.m.	" " " " "
MONDAY	APRIL, 5	GENERAL TOUR	7 p.m.	" " " " "
		LACQUER	12 noon	WALLACE COLLECTION, MANCHESTER SQUARE, W.I
		FRENCH LIFE AND ART	12 noon	" " "
		RECORDS OF BABYLON AND ASSYRIA—I	12 noon	BRITISH MUSEUM TOURS
		ARTS AND CUSTOMS OF ANCIENT EGYPT—I	12 noon	" " "
		MONUMENTS OF EGYPT—I	3 p.m.	" " "
		MONUMENTS OF ASSYRIA—I	3 p.m.	" " "
		GENERAL TOUR	12 noon	VICTORIA AND ALBERT MUSEUM TOURS
		MUSEUM MASTERPIECES	12 noon	" " " " "
		GENERAL TOUR	3 p.m.	" " " " "
TUESDAY	APRIL, 6	CERAMICS	3 p.m.	" " " " "
		BOUCHER AND FRANGONARD	3 p.m.	WALLACE COLLECTION, MANCHESTER SQUARE, W.I
		ARTS AND CUSTOMS OF ANCIENT EGYPT—I	12 noon	BRITISH MUSEUM TOURS
		MONUMENTS OF EGYPT—I	12 noon	" " "
		MONUMENTS OF ASSYRIA—I	3 p.m.	" " "
		ARTS AND CUSTOMS OF ANCIENT EGYPT—II	3 p.m.	" " "
		EARLY ITALIAN PAINTING	11 a.m.	ROOM I, NATIONAL GALLERY. TRAFALGAR SQUARE, W.C.
		EARLY ENGLISH FURNITURE	12 noon	" " " " "
		EMBROIDERIES	12 noon	VICTORIA AND ALBERT MUSEUM TOURS
		ENGLISH FURNITURE OF SEVENTEENTH CENTURY	3 p.m.	" " " " "
		LANDSCAPE PAINTING	3 p.m.	" " " " "
		GENERAL VISIT. Admission 6d.	11 a.m.	ROOM I, XXIV, TATE GALLERY, S.W.I
		THE "CIVIL WAR"	12 noon	" " " " "
			3.30 p.m.	ROOM V, NATIONAL PORTRAIT GALLERY, TRAFALGAR SQUARE, S.W.



We illustrate above an example of our work carried out by us in Birmingham. We are specialists in the production of high-grade Shop Equipment, and our Catalogues will be forwarded post free on request.

HARRIS

AND

SHELDON

LD

STAFFORD ST.,

BIRMINGHAM

LONDON,

MANCHESTER,

GLASGOW,

DUBLIN,

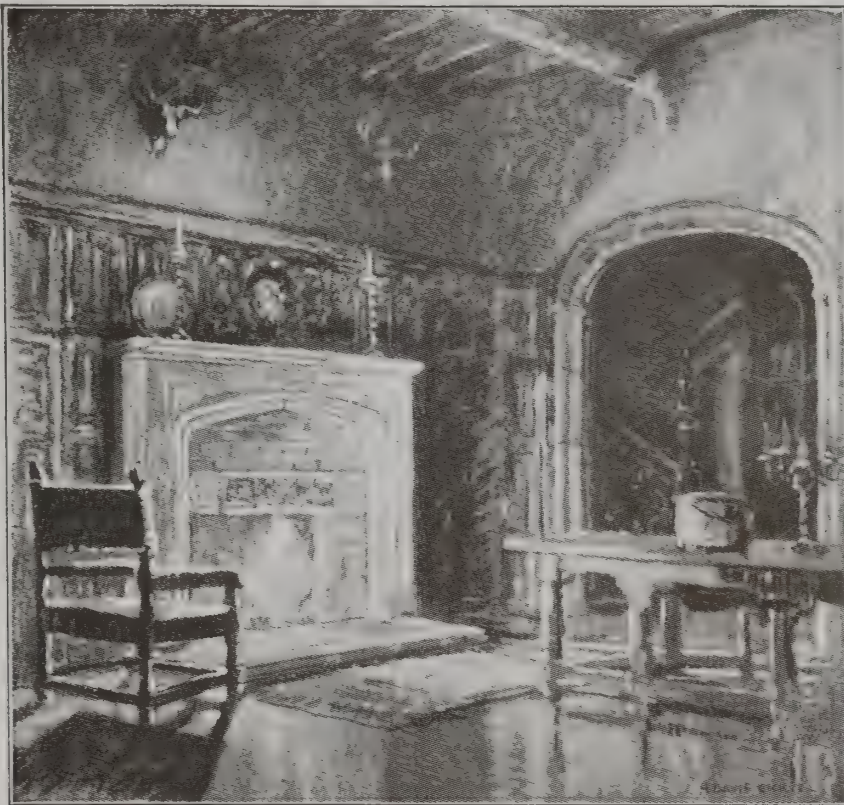
70, WOOD ST.,

38, THOMAS ST.,

SPRINGFIELD CT

QUEEN ST.,

15, WICKLOW ST.,



DESIGNED BY ARCHITECTS FOR ARCHITECTS

ONE secret of the beauty of Devon Fires is that the makers have gone to architects of standing and experience for their designs. For that reason you will have no difficulty in choosing a Devon Fire that will be correct in any particular style or period of decoration.

And the designers of Devon Fires have not stopped at elegance. They have produced a fire as efficient in performance as it is artistic in conception. In official Government tests comprising

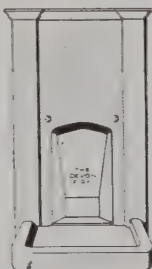
36 fires, the Devon was placed first for low fuel consumption, low smoke production, abundant ventilation and maximum heat.

In modern housing schemes, where much is required in return for small expenditure of money, no fire could be more suitable than the Devon. Let us send you free a catalogue showing some of the 130 designs, at prices ranging from £5.6.0. We should also be glad to send you samples of tiles in any of our 350 beautiful colourings.

The DEVON FIRE

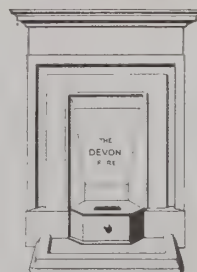


Design S79A.



Design S149.

You should put a Devon Catalogue on file for reference and inspiration. It is always useful. Don't fail to write for it



Design R.



Design H/2.

CANDY & CO LTD 87 NEWMAN STREET LONDON W.1

THE ARCHITECTURAL REVIEW.

A LONDON DIARY (continued).

TUESDAY	APRIL 6	LANDSCAPE PAINTING. Admission 6d.	..	..	..	..	..	..	..	3 p.m.	WALLACE COLLECTION, MANCHESTER SQUARE, W.I
(continued).											
WEDNESDAY	APRIL 7	EARLY AGE OF ITALY (Etruscans)	..	..	..	..	..	..	..	12 noon	BRITISH MUSEUM TOURS
		EARLY GREECE (Crete and Mycenæ)	..	..	..	..	..	..	..	12 noon	" "
		A SELECTED SUBJECT	..	..	..	..	..	..	..	3 p.m.	" "
		LIFE AND ARTS OF THE DARK RACES—I	..	..	..	..	..	..	..	3 p.m.	" "
		BYZANTINE ART	..	..	..	..	..	..	..	12 noon	VICTORIA AND ALBERT MUSEUM TOURS
		LACE	..	..	..	..	..	..	..	3 p.m.	" "
		INDIAN SECTION: ARCHITECTURE	..	..	..	..	..	..	..	11 a.m.	" "
		EARLY FLEMISH, FRENCH AND GERMAN PAINTING	..	..	..	..	..	..	..	3 p.m.	" "
		EIGHTEENTH-CENTURY PAINTING Admission 6d.	..	..	..	..	..	..	..	12 noon	ROOM XV, NATIONAL GALLERY
		MARY QUEEN OF SCOTS AND ELIZABETH	..	..	..	..	..	..	..	11 a.m.	ROOM I, VI, TATE GALLERY, S.W.I
		STUDENTS' MEETING	..	..	..	..	..	..	..	12 noon	" "
		GARDEN DESIGN EXHIBITION	..	..	..	..	..	..	..	2.30 p.m.	ROOM II, NATIONAL PORTRAIT GALLERY
			..	..	..	..	..	..	..	3.30 p.m.	" "
			..	..	..	..	..	..	..	6 p.m.	INSTITUTION OF CIVIL ENGINEERS
			..	..	..	..	..	..	..	10-7.	R.I.B.A., 9 CONDUIT STREET, S.W.
			..	..	..	..	..	..	..	Sat. 10-5	" "
THURSDAY	APRIL 8	ORIGINAL EUROPEAN ARCHITECTURE—I	..	..	..	..	..	..	..	12 noon	BRITISH MUSEUM TOURS
		EARLY AGE OF ITALY (Etruscans, etc.)	..	..	..	..	..	..	..	12 noon	" "
		EARLY BRITAIN—I	..	..	..	..	..	..	..	3 p.m.	" "
		A SELECTED SUBJECT	..	..	..	..	..	..	..	3 p.m.	" "
		IRONWORK	..	..	..	..	..	..	..	12 noon	VICTORIA AND ALBERT MUSEUM TOURS
		VESTMENTS	..	..	..	..	..	..	..	3 p.m.	" "
		ENGLISH FURNITURE	..	..	..	..	..	..	..	3 p.m.	" "
		COSTUMES OF THE NINETEENTH CENTURY	..	..	..	..	..	..	..	7 p.m.	" "
		WATER-COLOURS	..	..	..	..	..	..	..	7 p.m.	" "
		ITALIAN ALTARPIECES	..	..	..	..	..	..	..	11 a.m.	ROOM VIII, NATIONAL GALLERY, TRAFALGAR SQUARE, W.C.
		PRE-RAPHAELITES—FRENCH ROOMS	..	..	..	..	..	..	..	12 noon	" "
			..	..	..	..	..	..	..	11 a.m.	ROOMS IV, VIII, X, XVI, TATE GALLERY, S.W.I
		THE COMMONWEALTH AND RESTORATION. Admission 6d.	..	..	..	..	..	..	..	3.30 p.m.	ROOM VI, NATIONAL PORTRAIT GALLERY, TRAFALGAR SQUARE, S.W.
		ITALIAN MAJOLICA	..	..	..	..	..	..	..	3 p.m.	WALLACE COLLECTION, MANCHESTER SQUARE, W.I
FRIDAY	APRIL 9	EARLY GREECE (Crete and Mycenæ)	..	..	..	..	..	..	..	12 noon	BRITISH MUSEUM TOURS
		HOW THE BIBLE CAME DOWN TO US	..	..	..	..	..	..	..	12 noon	" "
		GREEK AND ROMAN LIFE—I	..	..	..	..	..	..	..	3 p.m.	" "
		GREEK SCULPTURE—I (Before 450 B.C.)	..	..	..	..	..	..	..	3 p.m.	" "
		IVORIES	..	..	..	..	..	..	..	12 noon	VICTORIA AND ALBERT MUSEUM TOURS
		COPTIC TEXTILES	..	..	..	..	..	..	..	12 noon	" "
		ENGLISH PRIMITIVES	..	..	..	..	..	..	..	3 p.m.	" "
		BRITISH PORTRAITURE	..	..	..	..	..	..	..	11 a.m.	ROOM XXV, NATIONAL GALLERY
		LANDSCAPE AND TURNER	..	..	..	..	..	..	..	12 noon	" "
		FRANCIS BACON TERCENTENARY LECTURE	..	..	..	..	..	..	..	11 a.m.	ROOMS II, VI, IX, TATE GALLERY, S.W.
		DUTCH GENRE PAINTING. Admission 6d.	..	..	..	..	..	..	..	12 noon	" "
			..	..	..	..	..	..	..	3.30 p.m.	ROOM III, NATIONAL PORTRAIT GALLERY, TRAFALGAR SQUARE, S.W.
			..	..	..	..	..	..	..	3 p.m.	WALLACE COLLECTION, MANCHESTER SQUARE, W.I
SATURDAY	APRIL 10	GREEK AND ROMAN STATUETTES AND GENUS	..	..	..	..	..	..	..	12 noon	BRITISH MUSEUM TOURS
		GREEK AND ROMAN LIFE—I	..	..	..	..	..	..	..	12 noon	" "
		A SECTIONAL TOUR	..	..	..	..	..	..	..	3 p.m.	" "
		GENERAL TOUR	..	..	..	..	..	..	..	3 p.m.	" "
		ARM'S AND ARMOUR	..	..	..	..	..	..	..	12 noon	VICTORIA AND ALBERT MUSEUM TOURS
		INDIAN SECTION: MOGUL PAINTING	..	..	..	..	..	..	..	3 p.m.	" "
		RODIN	..	..	..	..	..	..	..	3 p.m.	" "
		ENAMELS	..	..	..	..	..	..	..	7 p.m.	" "
			..	..	..	..	..	..	..	7 p.m.	" "

1816 to 1926

One hundred and ten years
of uninterrupted service to the
Architect

□ □ □ □ □ □

The application of the science & craftsmanship of
**Heating, Ventilating, Lighting
& Hot Water Services**
to Ancient & Modern Architecture
is, as it has been for over 100 years, the primary object of

G. H. A. D. C. A. & Sons Ltd.

Lincoln House

Phone:
Holborn 1257 (3 lines)

60 Kingsway, W.C.2

and 9 other Branches

Telegrams:
"Edlarmth, Westrent, London"

By Royal
HIS MAJESTY GEORGE IV
HIS MAJESTY WILLIAM IV
HER MAJESTY VICTORIA



Warrant to
HIS MAJESTY EDWARD VII
HIS MAJESTY GEORGE V

JACKSONS' ARCHITECTURAL DECORATIONS



DIRECTORS' SMOKING ROOM,
WESTMINSTER BANK, LOTHBURY.

MESSRS. MEWES & DAVIS, *Architects*,
CONDUIT STREET, LONDON.

G. JACKSON & SONS, Ltd.
49 RATHBONE PLACE, OXFORD STREET,
LONDON, W.1

Telegrams: "Actiniform, Westcent, London."

Telephone: Museum 3835, 2283, 4667.

THE ARCHITECTURAL REVIEW.

A LONDON DIARY (continued).

SATURDAY	APRIL 10	PIANOFORTE RECITAL: HAROLD CRAXTON (League of Arts)	3 p.m.	LECTURE THEATRE, VICTORIA AND ALBERT MUSEUM
(continued).		VISIT TO CHISWICK HOUSE. Arranged by the Art Standing Committee, Royal Institute of British Architects.		
		SOME RECENT PAINTERS	11 a.m.	ROOMS XXI, XXIV, TATE GALLERY, S.W.
		FRENCH LIFE AND ART	12 noon	WALLACE COLLECTION, MANCHESTER SQUARE, W.1
MONDAY	APRIL 12	EARLY BRITAIN—II	12 noon	BRITISH MUSEUM TOURS
		EARLY CHRISTIAN PERIOD	12 noon	" " "
		GREEK SCULPTURE—I	3 p.m.	" " "
		MONUMENTS OF EGYPT—II	3 p.m.	" " "
		ENGLISH EIGHTEENTH-CENTURY FURNITURE	12 noon	VICTORIA AND ALBERT MUSEUM TOURS
		CHINESE PORCELAIN	12 noon	" " " " "
		FRENCH EIGHTEENTH-CENTURY FURNITURE	3 p.m.	" " " " "
		IVORIES	3 p.m.	" " " " "
		EARLY VENETIAN AND ITALIAN PAINTING	11 a.m.	NATIONAL GALLERY
		REYNOLDS—WATTS—STEVENS	12 noon	" " "
		NINETEENTH-CENTURY PORTRAIT-PAINTERS	11 a.m.	ROOMS I, XVII, XVIII, TATE GALLERY
		WATTEAU AND LANCRET	12 noon	" " "
		SPECIAL GENERAL MEETING	3.30 p.m.	ROOM XXVII, NATIONAL PORTRAIT GALLERY
TUESDAY	APRIL 13	GREEK SCULPTURE—II (Elgin Marbles)	3 p.m.	WALLACE COLLECTION
		MONUMENTS OF ASSYRIA—II	5.30 p.m.	R.I.B.A., 9 CONDUIT STREET, S.W.
		EARLY BRITAIN—III (Bronze Age)	12 noon	BRITISH MUSEUM TOURS
		LIFE AND ARTS OF THE DARK RACES—II	12 noon	" " "
		TAPESTRIES	3 p.m.	" " "
		MEDIAEVAL POTTERY	3 p.m.	" " "
		LACE	12 noon	VICTORIA AND ALBERT MUSEUM TOURS
		STAINED GLASS	12 noon	" " " " "
		BRITISH LANDSCAPES	3 p.m.	" " " " "
		MEETING OF THE ROYAL PHOTOGRAPHIC SOCIETY. To be arranged by the Scientific and Technical Group. Members may introduce two visitors.	11 a.m.	ROOM XXV, NATIONAL GALLERY
		TURNER. Admission 6d.	12 noon	" " "
		PURITAN ENGLAND	3.30 p.m.	ROOM V, NATIONAL PORTRAIT GALLERY
		TITIAN AND VELAZQUEZ. Admission 6d.	3 p.m.	WALLACE COLLECTION, MANCHESTER SQUARE, W.1
		ORDINARY MEETING	6 p.m.	INSTITUTION OF CIVIL ENGINEERS, GT. GEORGE STREET, S.W.1
WEDNESDAY	APRIL 14	A SELECTED SUBJECT	12 noon	BRITISH MUSEUM TOURS
		EARLY BRITAIN—I (Old Stone Age)	12 noon	" " "
		EARLY BRITAIN—IV (Iron Age)	3 p.m.	" " "
		A SELECTED SUBJECT	3 p.m.	" " "
		MEDIAEVAL POTTERY	12 noon	VICTORIA AND ALBERT MUSEUM TOURS
		CARPETS	12 noon	" " " " "
		BAYEUX TAPESTRY	3 p.m.	" " " " "
		INDIAN SECTION: BUDDHIST ART	3 p.m.	" " " " "
		ITALIAN SIXTEENTH-CENTURY PAINTING	11 a.m.	ROOM XXIX, NATIONAL GALLERY TRAFALGAR SQUARE, W.C.
		"GARDEN DESIGN": F. INIGO THOMAS	12 noon	" " "
		MILLAIS AND MADDOX BROWN. Admission 6d.	5 p.m.	MEETING ROOM, R.I.B.A., 9 CONDUIT STREET
		METAPHYSICAL POETS	11 a.m.	ROOMS IV, XVI, TATE GALLERY, S.W.
		"ART TRAINING FOR INDUSTRY," BY R. A. DAWSON	12 noon	" " "
			2.30 p.m.	ROOM I, NATIONAL PORTRAIT GALLERY
			8 p.m.	ROYAL SOCIETY OF ARTS



THE STUDIOS

Farmer & Brindley, Ltd.
Modellers, Sculptors, and Carvers
63 Westminster Bridge Road
London



*Midland Bank,
Southend-on-Sea.*

*Architects :
Messrs. Golch & Saunders,
Bank Chambers, Kettering.*



A FEW OF THE RECENT CONTRACTS ENTRUSTED TO US:

WELLINGTON BARRACKS (New Officers' Mess).
BANSTEAD MENTAL HOSPITAL (Modernization and various additions).
KINGSTON HOUSING SCHEME.
LONDON HOSPITAL (Out-patients' Department and Residents' Hostel).
WAYGOOD-OTIS (Rebuilding Factory).
ESSEX STREET, STRAND (Rebuilding),
FOR "THE ILLUSTRATED LONDON NEWS" AND "SKETCH."
"GALVIA," LEE-ON-SOLENT (Additions and alterations), FOR LORD KILLANIN, P.C.

BUILDING CONTRACTORS and DECORATORS

10 CONDUIT STREET, LONDON, W.1.

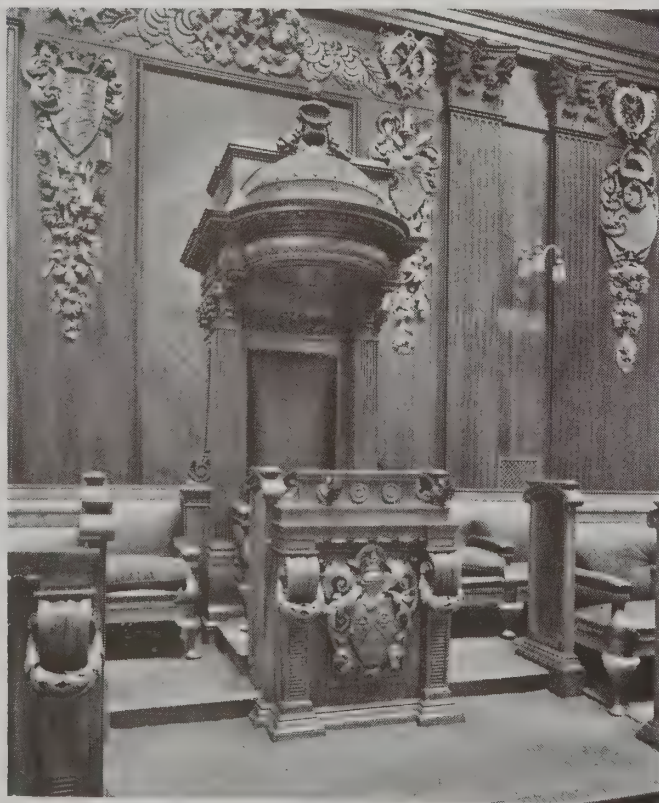
And KINGSTON-ON-THAMES.

THE ARCHITECTURAL REVIEW.

A LONDON DIARY (*continued*).

WEDNESDAY APRIL, 14 (continued).		MILTON AND BUNYAN	3.30 p.m.	ROOM V, NATIONAL PORTRAIT GALLERY, TRAFALGAR SQUARE, S.W.1
		INSTITUTION OF CIVIL ENGINEERS. Informal Meeting	6 p.m.	GT. GEORGE STREET, S.W.1
		BUILDING TRADES EXHIBITION. Opening day 11 o'clock. The exhibition will be open each day until April 28 between the hours of 11 to 9. Entrance fee 1s.		OLYMPIA, S.W.
THURSDAY	APRIL, 15	ARTS AND CUSTOMS OF ANCIENT EGYPT—II	12 noon	BRITISH MUSEUM TOURS
		RECORDS OF BABYLON AND ASSYRIA—I	12 noon	" " "
		THE ROMANCE OF BRITAIN—I	3 p.m.	" " "
		EARLY BRITAIN—II (Late Stone Age)	3 p.m.	" " "
		COSTUMES OF THE NINETEENTH CENTURY	12 noon	VICTORIA AND ALBERT MUSEUM TOURS
		BAYEUX TAPESTRY	3 p.m.	" " " " " "
		PRECIOUS STONES	7 p.m.	" " " " " "
		CHINESE PORCELAIN	7 p.m.	" " " " " "
		BEGINNING OF OIL PAINTING	11 a.m.	ROOM XV, NATIONAL GALLERY
			12 noon	" " " " " "
		F. DERWENT WOOD, R.A. " Memorial exhibition of work. Admission 1s. 2d. including tax. Open	10-5.30	LEICESTER GALLERIES, W.C.2
		April 15 to April 30		
		BLAKE, ROSSETTI	11 a.m.	ROOMS I, XIX, TATE GALLERY, S.W.1
			12 noon	" " " " " "
		JAMES II AND THE REVOLUTION. Admission 6d.	3.30 p.m.	ROOM VIII, NATIONAL PORTRAIT GALLERY, TRAFALGAR SQUARE, S.W.
		ITALIAN BRONZES	3 p.m.	WALLACE COLLECTION, MANCHESTER SQUARE, W.1
FRIDAY	APRIL, 16	HOW THE BIBLE CAME DOWN TO US	12 noon	BRITISH MUSEUM TOURS
		ILLUMINATED MANUSCRIPTS	12 noon	" " " " " "
		MONUMENTS OF EGYPT—II	3 p.m.	" " " " " "
		GREEK SCULPTURE—II	3 p.m.	" " " " " "
		ENGLISH PORCELAIN	12 noon	VICTORIA AND ALBERT MUSEUM TOURS
		MINIATURES	12 noon	" " " " " "
		ENGLISH MEDIEVAL SCULPTURE	3 p.m.	" " " " " "
		LATER VENETIAN PAINTING	11 a.m.	ROOM VI, NATIONAL GALLERY
			12 noon	" " " " " "
		MEETING OF THE ROYAL PHOTOGRAPHIC SOCIETY. Pictorial Group. Members may introduce two visitors.	7 p.m.	35 RUSSELL SQUARE, W.C.
		HOGARTH—CLAUSEN	11 a.m.	ROOMS I, XIX, TATE GALLERY, S.W.1
			12 noon	" " " " " "
		THE WARS OF WILLIAM II. Admission 6d.	3.30 p.m.	ROOM VIII, NATIONAL PORTRAIT GALLERY, TRAFALGAR SQUARE, S.W.
		DUTCH LANDSCAPE PAINTING. Admission 6d.	3 p.m.	WALLACE COLLECTION, MANCHESTER SQUARE, W.1
SATURDAY	APRIL, 17	THE ROMANS IN BRITAIN—II	12 noon	BRITISH MUSEUM TOURS
		EARLY BRITAIN—II	12 noon	" " " " " "
		GENERAL TOUR	3 p.m.	" " " " " "
		A SECTIONAL TOUR	3 p.m.	" " " " " "
		FRENCH PORCELAIN	12 noon	VICTORIA AND ALBERT MUSEUM TOURS
		GENERAL TOUR	12 noon	" " " " " "
		INDIAN SECTION: SCULPTURE	3 p.m.	" " " " " "
		MICHAEL ANGIO	7 p.m.	" " " " " "
		CHINESE BRONZES	7 p.m.	" " " " " "
		LATER FLEMISH PAINTING	11 a.m.	ROOM XV, NATIONAL GALLERY
			12 noon	" " " " " "
		THE SPENCER DYKE QUARTET (League of Arts)	3 p.m.	VICTORIA AND ALBERT LECTURE THEATRE
		FRENCH ROOMS	11 a.m.	ROOMS VIII, X, TATE GALLERY, S.W.1
			12 noon	" " " " " "
		FRENCH LIFE AND ART	12 noon	WALLACE COLLECTION, MANCHESTER SQUARE, W.1
MONDAY	APRIL, 19	RECORDS OF BABYLON AND ASSYRIA—II	12 noon	BRITISH MUSEUM TOURS
		ARTS AND CUSTOMS OF ANCIENT EGYPT—III	12 noon	" " " " " "
		MONUMENTS OF ASSYRIA—II	3 p.m.	" " " " " "
		ITALIAN FURNITURE	12 noon	VICTORIA AND ALBERT MUSEUM TOURS
		LACE	12 noon	" " " " " "

MODERN ENGLISH WOODWORK



The Mayor's Chair and Desk, in English Walnut.
Marylebone Town Hall.

The design of Sir Edwin Cooper.

Other works to the design of the same Architect include Furniture and Fittings to :—

New P.L.A. Building.

Star and Garter Home, Richmond.

Banque Belge, Bishopsgate.

Messrs. Spillers, Ltd., St. Mary Axe.

College of Nursing, Cavendish Square.

Etc. etc.

JOHN P. WHITE & SONS, LTD.
THE PYGHTLE WORKS · BEDFORD

LONDON OFFICE:
123 NEW BOND STREET, W.1.



Copy-
right
L. B. Atkinson,
Exclusive Licensees,
Members of the C.M.A.

*Only the best
is really
good enough!*

YOU cannot save money by using low grade cable. No mistaken economy is likely to prove more expensive. The "saving" soon disappears, carrying much more with it when breakdowns and repairs begin. The only sound economy is to use C.M.A. Cable. It costs slightly more but it spends less.

C.M.A.

Regd. Trade Mark 422219-20-21

Stands for Cable Security

*Cheap cables
are a risky
speculation*

*C.M.A. cables
are a sound
investment*

MAKERS OF C.M.A. CABLES :—

The Anchor Cable Co. Ltd.	W. T. Henley's Telegraph Works Co. Ltd.	The Macintosh Cable Co. Ltd.
British Insulated Cables Ltd.		Firelli-General Cable Works Ltd.
Callender's Cable and Construction Co. Ltd.	The India Rubber, Gutta-Percha, and Telegraph Works Co. Ltd.	St. Helens Cable and Rubber Co. Ltd.
The Craigpark Electric Cable Co. Ltd.	Johnson & Phillips, Ltd.	Siemens Brothers & Co. Ltd.
The Enfield Cable Works Ltd.	Liverpool Electric Cable Co. Ltd.	Standard Telephones & Cables Ltd. (formerly Western Electric Co. Ltd.)
W. T. Glover & Co. Ltd.	The London Electric Wire Co. and Smiths Ltd.	Union Cable Co. Ltd.
The Greengate and Irwell Rubber Co. Ltd.		

THE ARCHITECTURAL REVIEW.

A LONDON DIARY (continued).

MONDAY	APRIL 19 (continued).	FRENCH RENAISSANCE FURNITURE	3 p.m.	VICTORIA AND ALBERT MUSEUM TOURS
		ORIENTAL RUGS	3 p.m.	" " " " " "
		"THE CO-OPERATION OF ARCHITECT AND CRAFTSMAN," BY GILBERT BAYES	8 p.m.	ROYAL INSTITUTE OF BRITISH ARCHITECTS, 9 CONDUIT STREET, S.W.
		DUTCH FURNITURE	11 a.m.	ROOM XII, NATIONAL GALLERY
		PRE-RAPHAELITES	12 noon	" " " " " "
TUESDAY	APRIL 20	ENGLISH PRIMITIVES	11 a.m.	ROOMS IV, XVI, XVII, TATE GALLERY
		DESPORTES, OUDRY AND DE TROY	12 noon	" " " " " "
		"ORNAMENT IN BRITAIN"—I, BY C. R. PEERS	3 p.m.	ROOM I, NATIONAL PORTRAIT GALLERY
		THE GREEK VASES	3 p.m.	WALLACE COLLECTION
		GREEK AND ROMAN LIFE	8 p.m.	ROYAL SOCIETY OF ARTS
		ARTS AND CUSTOMS OF ANCIENT EGYPT—III	12 noon	BRITISH MUSEUM TOURS
		RECORDS OF BABYLON AND ASSYRIA—III	12 noon	" " " " " "
		IRONWORK	3 p.m.	" " " " " "
		ARMS AND ARMOUR	3 p.m.	VICTORIA AND ALBERT MUSEUM TOURS
		SPANISH PAINTING	12 noon	ROOM XVIII, NATIONAL GALLERY
		COMPOSER-MEMBERS' CONCERT OF UNPUBLISHED WORKS, ARRANGED BY MAURICE BESLY	11 a.m.	" " " " " "
		THE FIFTH HURTER AND DRIFFIELD MEMORIAL LECTURE OF THE ROYAL PHOTOGRAPHIC SOCIETY, BY M. CHARLES FABY. Members may introduce two visitors. GENERAL VISIT. Admission 6d.	8.15 p.m.	FACULTY OF ARTS, 10 UPPER JOHN STREET, GOLDEN SQUARE, W.C.I
		THE COURT OF CHARLES II	7 p.m.	35 RUSSELL SQUARE, W.C.
		RUBENS. Admission 6d.	11 a.m.	ROOMS I, XXIX, TATE GALLERY, S.W.I
			12 noon	" " " " " "
WEDNESDAY	APRIL 21	A SELECTED SUBJECT	3.30 p.m.	ROOM VII, NATIONAL PORTRAIT GALLERY, TRAFALGAR SQUARE, S.W.
		EARLY BRITAIN—IV	3 p.m.	WALLACE COLLECTION, MANCHESTER SQUARE, W.I
		ANGLO-SAXON PERIOD—I	12 noon	BRITISH MUSEUM TOURS
		A SELECTED SUBJECT	12 noon	" " " " " "
		COREAN POTTERY	3 p.m.	" " " " " "
		EARLY RENAISSANCE SCULPTURE	12 noon	VICTORIA AND ALBERT MUSEUM TOURS
		INDIAN SECTION: ARCHITECTURE	3 p.m.	" " " " " "
		FLORENTINE PAINTING	3 p.m.	" " " " " "
		COUNCIL MEETING	11 a.m.	ROOM I, NATIONAL GALLERY
		PROFESSORIAL LECTURE (subject to confirmation by admission card)	12 noon	" " " " " "
		TURNER LANDSCAPE. Admission 6d.	4.15 p.m.	ROYAL SOCIETY OF LITERATURE, 2 BLOOMSBURY SQUARE, W.C.
		SIR THOMAS BROWNE	5.15 p.m.	ROOMS I, XXIX, TATE GALLERY, S.W.
		RESTORATION DRAMATISTS	12 noon	" " " " " "
		STUDENTS' MEETING	2.30 p.m.	ROOM V, NATIONAL PORTRAIT GALLERY
		WORK OF BERTRAM GOODHUE. Last day of Exhibition	3.30 p.m.	ROOM VII, " "
THURSDAY	APRIL 22	ORIGINS OF EUROPEAN ARCHITECTURE—II	6 p.m.	INSTITUTION OF CIVIL ENGINEERS, 34 BEDFORD SQUARE, W.C.
		THE ROMANS IN BRITAIN—I	10-6	" " " " " "
		MONUMENTS OF EGYPT—III	12 noon	BRITISH MUSEUM TOURS
		GREEK SCULPTURE—III	12 noon	" " " " " "
		LACE	3 p.m.	" " " " " "
		A GENERAL TOUR	3 p.m.	VICTORIA AND ALBERT MUSEUM TOURS
		MUSICAL INSTRUMENTS	3 p.m.	" " " " " "
		INDIAN SECTION: PAINTINGS	7 p.m.	" " " " " "
		SUBJECTS IN PAINTING	7 p.m.	" " " " " "
		LANTERN LECTURE, "THE GREAT PYRAMID AND SOME OTHER EGYPTIAN ANTIQUITIES," BY FREDERICK CHATTERTON	11 a.m.	ROOM I, NATIONAL GALLERY
		FRENCH ROOMS	12 noon	" " " " " "
		THE OLD BRIDGES OF FRANCE. Exhibition opens	8.15 p.m.	THE FACULTY OF ARTS, 10 UPPER JOHN STREET, GOLDEN SQUARE, W.
			11 a.m.	ROOMS VIII, X, TATE GALLERY, S.W.
			12 noon	" " " " " "
				R.I.B.A. GALLERIES, 9 CONDUIT STREET



Marble work
of Quality

NORWICH UNION FIRE OFFICE

Fleet St., E.C.

Messrs. Howell & Brooks, Architects.

THIS pleasing example of architectural composition, in marble, prompts an extract from an article by an American writer:—

"The value and significance of one primary element of architecture—the column—can scarcely be exaggerated. Progressing from its rude, earliest form, through the genius of Egyptian, Greek, and Roman, the column reached, within narrow limits, its final, logical, inevitable form.

"No plan-section, other than the circle, could give the same elevational appearance from every direction. The correction of top-heaviness, by means of the curved and diminished entasis, was a crowning stroke of genius.

"The column must remain unchallengeable. It combines the perfect fulfilment of structural function with inherent beauty of form."

Building or Architecture? - J. HEINMANN.

THE columns shown in the illustration are in Bleu Belge marble, and are decorative in the best sense of the word. The entablature and balustrade are in White Veined Statuary, forming a pleasing contrast to the columns, and giving full value to the delicate mouldings.

FENNING

AND COMPANY, LTD.,

Marble and Granite Specialists,

PALACE WHARF, RAINVILLE ROAD,
HAMMERSMITH - LONDON - W.6.



St. Giles' Cathedral, Edinburgh

Ideal Britannia Boilers and Classic Radiators were selected for the hot-water heating installation in this historic building. Just discernible in the top inset photograph are the Classic Wall pattern radiators, fixed on the window sills to counteract down-draught.

IDEAL **&** **I**DEAL
RADIATORS BOILERS

For Heating and Hot Water Supply

NATIONAL RADIATOR COMPANY
LIMITED.

Offices, Showrooms & Works: HULL, Yorks.

London Showrooms: 439 & 441 OXFORD ST., W.1

Agents: BAXENDALE & CO., LTD., Miller Street Works, MANCHESTER

WILLIAM MACLEOD & CO., 60, 62 & 64 Robertson Street, GLASGOW

THE ARCHITECTURAL REVIEW.

A LONDON DIARY (continued).

THURSDAY	APRIL 22	STATESMEN OF QUEEN ANNE. Admission 6d.	3.30 p.m.	ROOM IX, NATIONAL PORTRAIT GALLERY
(continued).				
FRIDAY	APRIL 23	FRENCH RENAISSANCE AND SEVENTEENTH-CENTURY FURNITURE	3 p.m.	WALLACE COLLECTION
		ARTS AND CUSTOMS OF ANCIENT EGYPT—IV	12 noon	BRITISH MUSEUM TOURS
		HITTITE AND HEBREW COLLECTIONS	12 noon	" " "
		LIFE AND ARTS OF THE DARK RACES	3 p.m.	" " "
		THE ROMANS IN BRITAIN—II	3 p.m.	" " "
		WATER-COLOURS	12 noon	VICTORIA AND ALBERT MUSEUM TOURS
		GOthic WOODWORK	12 noon	" " "
		MEDIEVAL IVORIES	3 p.m.	" " "
		BRITISH EIGHTEENTH-CENTURY PAINTING	11 a.m.	ROOM XXV, NATIONAL GALLERY
		BLAKE—GENERAL VISIT	12 noon	" " "
		MARLBOROUGH. Admission 6d.	11 a.m.	ROOMS II, XIX, TATE GALLERY, S.W.
		ENGLISH PORTRAIT PAINTING. Admission 6d.	12 noon	ROOM IX, NATIONAL PORTRAIT GALLERY, TRAFALGAR SQUARE, S.W.1
			3.30 p.m.	WALLACE COLLECTION, MANCHESTER SQUARE, W.1
SATURDAY	APRIL 24	HISTORICAL AND LITERARY MSS.	12 noon	BRITISH MUSEUM TOURS
		ORIGINS OF WRITING AND MATERIALS	12 noon	" " "
		A SECTIONAL TOUR	3 p.m.	" " "
		A GENERAL TOUR	3 p.m.	" " "
		CHINESE PORCELAIN	12 noon	VICTORIA AND ALBERT MUSEUM TOURS
		INDIAN SECTION: METALWORK	3 p.m.	" " "
		DONATELLO	3 p.m.	" " "
		PAINTINGS (BARBIZON)	7 p.m.	" " "
		DUTCH GENRE AND LANDSCAPES	7 p.m.	" " "
		POLYPHONIC VOCAL MUSIC AND PIANOFORTE. THE CHELSEA SINGERS AND ISIDORA ALGAR (League of Arts)	11 a.m.	ROOM XII, NATIONAL GALLERY
		"AN EXPLORER IN THE NEW ZEALAND ALPS" (illustrated). BY S. TURNER. Members may introduce two visitors.	12 noon	VICTORIA AND ALBERT MUSEUM LECTURE THEATRE
		HOGARTH—REYNOLDS	7 p.m.	THE ROYAL PHOTOGRAPHIC SOCIETY, 35 RUSSELL SQUARE, W.C.
		FRENCH LIFE AND ART	11 a.m.	ROOMS I, XVI, TATE GALLERY, S.W.
			12 noon	WALLACE COLLECTION, MANCHESTER SQUARE, W.1
SUNDAY	APRIL 25	CONCERT AND RECITAL BY MISS ALICE CLAYTON GREENE	8.15 p.m.	FACULTY OF ARTS, 10 UPPER JOHN STREET, GOLDEN SQUARE, W.
		Non-members 5s. 9d. Members 3s. and 1s. 10d. (including tax).		
MONDAY	APRIL 26	GREEK AND ROMAN LIFE—II	12 noon	BRITISH MUSEUM TOURS
		GREEK AND ROMAN STATUETTES AND GEMS	12 noon	" " "
		MONUMENTS OF ASSYRIA—III	3 p.m.	" " "
		GREEK SCULPTURE—IV	3 p.m.	" " "
		CHINESE PORCELAIN	12 noon	VICTORIA AND ALBERT MUSEUM TOURS
		ENAMELS	12 noon	" " "
		GOLDWORK AND JEWELLERY	3 p.m.	" " "
		STAINED GLASS	3 p.m.	" " "
		CROME, CONSTABLE AND TURNER	11 a.m.	ROOM XXIV, NATIONAL GALLERY
		BLAKE—WATTS	12 noon	" " "
		HOLBEIN IN ENGLAND	11 a.m.	ROOMS II, XVII, TATE GALLERY, S.W.1
		MINIATURE PAINTING	12 noon	" " "
		"LONDON DEVELOPMENT," BY W. R. DAVIDGE	3.30 p.m.	ROOM I, NATIONAL PORTRAIT GALLERY
		"ORNAMENT IN BRITAIN"—II, BY C. R. PEERS	3 p.m.	WALLACE COLLECTION
			7.30 p.m.	ARCHITECTURAL ASSOCIATION, W.C.
			8 p.m.	ROYAL SOCIETY OF ARTS
TUESDAY	APRIL 27	EARLY CHRISTIAN PERIOD	12 noon	BRITISH MUSEUM TOURS
		ANGLO-SAXON PERIOD—I	12 noon	" " "
		GREEK SCULPTURE—III	3 p.m.	" " "
		MONUMENTS OF ASSYRIA—III	3 p.m.	" " "
		PRECIOUS STONES	12 noon	VICTORIA AND ALBERT MUSEUM TOURS
		STAINED GLASS	3 p.m.	" " "



ONE OF A SERIES OF EMBLEMATIC PANELS IN WHITE ALABASTER, FOR J. ARNOLD CRUSH, ESQ., F.R.I.B.A., BIRMINGHAM.

THE BRITISH ALABASTER and MARBLE Co., WESTON, STAFFORD.

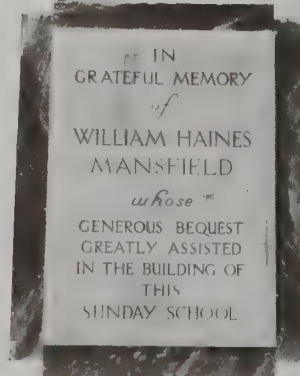
SCULPTORS and CARVERS in MARBLE,
STONE, and WOOD.

ECCLESIASTICAL and
ARCHITECTURAL
DECORATION.

Specialists in

ALABASTER WORK of EVERY KIND

Alabaster Bowls, Vases, and Standards
for DIRECT and INDIRECT LIGHTING.



Architects: MESSRS. SAMSON AND COLTHURST, L. AND A.R.I.B.A., BRIDGWATER.



INDIVIDUALITY

PERSONAL tastes can be admirably interpreted by the use of Vitrolite. Bathrooms and Lavatories, frequently so stereotyped in their decoration, can have a distinction of their own by the combination of White and Black Vitrolite—decorated or undecorated—or where softer shades are desired by the adoption of Jade Green or Ivory Vitrolite.

VITROLITE CONSTRUCTION CO. (EUROPE) LIMITED
 1. VICTORIA STREET, WESTMINSTER, LONDON. S.W. 1.

THE ARCHITECTURAL REVIEW.

A LONDON DIARY (continued).

TUESDAY (continued).	APRIL 27	RAFAEL CARTOONS	3 p.m.	VICTORIA AND ALBERT MUSEUM TOURS
		BRITISH P.R.B.'S AND LATER FRENCH	11 a.m.	ROOM XXII, NATIONAL GALLERY
		FOURTH CONCERT "SPIRITUEL"	12 noon	" " " " " "
		Non-members 5s. 9d., members 3s. (including tax).	8.15 p.m.	FACULTY OF ARTS, 10 UPPER JOHN STREET, GOLDEN SQUARE, W.
		MEETING OF THE ROYAL PHOTOGRAPHIC SOCIETY. To be arranged by the Kinematograph Group. Members may introduce two visitors.	7 p.m.	35 RUSSELL SQUARE, W.C.
WEDNESDAY	APRIL 28	HOGARTH-LEIGHTON. Admission 6d.	11 a.m.	ROOMS I, XVI, XIX, TATE GALLERY, S.W.1
		THE PRETENDERS	12 noon	" " " " " "
		REMBRANDT. Admission 6d.	3.30 p.m.	ROOM VIII, NATIONAL PORTRAIT GALLERY, TRAFALGAR SQUARE, S.W.1
		ANGLO-SAXON PERIOD—II	3 p.m.	WALLACE COLLECTION, MANCHESTER SQUARE, W.1
		LIFE AND ARTS OF THE DARK AGES—III	12 noon	BRITISH MUSEUM TOURS
THURSDAY	APRIL 29	GREEK SCULPTURE—IV	12 noon	" " " " " "
		COPTIC TAPESTRIES	3 p.m.	VICTORIA AND ALBERT MUSEUM TOURS
		STAINED GLASS	12 noon	" " " " " "
		INDIAN SECTION: TEXTILES	3 p.m.	" " " " " "
		EARLY ITALIAN PAINTING	11 a.m.	ROOM I, NATIONAL GALLERY
FRIDAY	APRIL 30	TWENTY-EIGHTH ORDINARY MEETING, PROFESSORIAL LECTURE (subject to confirmation by admission card).	12 noon	" " " " " "
		TURNER. Admission 6d.	5 p.m.	ROYAL SOCIETY OF LITERATURE, 2 BLOOMSBURY SQUARE, W.C.
		DRYDEN AND POPE	11 a.m.	ROOMS VI, IX, TATE GALLERY, S.W.1
		BUILDING TRADES EXHIBITION. Last day. Entrance fee 1s.	12 noon	ROOM VII, NATIONAL PORTRAIT GALLERY, TRAFALGAR SQUARE, S.W.
		LIFE AND ARTS OF THE MIDDLE AGES	3.30 p.m.	ROOM X, " " " " " "
SATURDAY	MAY 1	ARTS AND CUSTOMS OF ANCIENT EGYPT—IV	11—9	OLYMPIA, S.W.
		A SELECTED SUBJECT	12 noon	BRITISH MUSEUM TOURS
		MONUMENTS OF EGYPT—III	12 noon	" " " " " "
		ECCLESIASTICAL METALWORK	3 p.m.	" " " " " "
		DELLA ROBBIA	3 p.m.	VICTORIA AND ALBERT MUSEUM TOURS
SUNDAY	MAY 2	IVORIES	12 noon	" " " " " "
		CELTIC ORNAMENT	3 p.m.	" " " " " "
		VENETIAN PAINTING	7 p.m.	" " " " " "
		"HOMELAND SURVEY FOR CHILDREN," BY ALEXANDER FARQUHARSON	7 p.m.	" " " " " "
		SOME RECENT PAINTERS	11 a.m.	ROOM VI, NATIONAL GALLERY
MONDAY	MAY 3	ESTABLISHMENT OF THE HANOVERIANS. Admission 6d.	12 noon	" " " " " "
		FRENCH EIGHTEENTH-CENTURY FURNITURE	6 p.m.	ROYAL SANITARY INSTITUTE, 90 BUCKINGHAM PALACE ROAD, W.
		ILLUMINATED MSS.	11 a.m.	ROOMS XXIV, XXI, TATE GALLERY, S.W.
		HISTORICAL AND LITERARY MSS.	12 noon	" " " " " "
		ORIGINS OF WRITING AND MATERIALS	3.30 p.m.	ROOM IX, NATIONAL PORTRAIT GALLERY, TRAFALGAR SQUARE, S.W.1
TUESDAY	MAY 4	ANGLO-SAXON PERIOD	3 p.m.	WALLACE COLLECTION, MANCHESTER SQUARE, W.1
		MUSICAL INSTRUMENTS	12 noon	BRITISH MUSEUM TOURS
		EASTERN POTTERY	12 noon	" " " " " "
		JAPANESE PRINTS	3 p.m.	" " " " " "
		FLEMISH PAINTING	12 noon	VICTORIA AND ALBERT MUSEUM TOURS
WEDNESDAY	MAY 5	PRE-RAPHAELITES	11 a.m.	" " " " " "
		WARB OF GEORGE I AND GEORGE II. Admission 6d.	12 noon	ROOM XV, NATIONAL GALLERY
		VENETIAN PAINTING. Admission 6d.	11 a.m.	ROOMS IV, X, XVI, TATE GALLERY, S.W.
		ROYAL SOCIETY OF LITERATURE, 2 BLOOMSBURY SQUARE, W.C.	12 noon	" " " " " "
		ROOM VII, NATIONAL PORTRAIT GALLERY, TRAFALGAR SQUARE, S.W.1	3.30 p.m.	ROOM IX, NATIONAL PORTRAIT GALLERY, TRAFALGAR SQUARE, S.W.1
THURSDAY	MAY 6	WALLACE COLLECTION, MANCHESTER SQUARE, W.1	3 p.m.	WALLACE COLLECTION, MANCHESTER SQUARE, W.1
		BRITISH MUSEUM TOURS	12 noon	" " " " " "
		" " " " " "	12 noon	" " " " " "
		" " " " " "	3 p.m.	" " " " " "
		" " " " " "	12 noon	VICTORIA AND ALBERT MUSEUM TOURS
FRIDAY	MAY 7	" " " " " "	12 noon	" " " " " "
		" " " " " "	3 p.m.	" " " " " "
		" " " " " "	12 noon	" " " " " "
		" " " " " "	11 a.m.	ROOM XV, NATIONAL GALLERY
		" " " " " "	12 noon	ROOMS IV, X, XVI, TATE GALLERY, S.W.
SATURDAY	MAY 8	" " " " " "	12 noon	" " " " " "
		" " " " " "	3.30 p.m.	ROOM IX, NATIONAL PORTRAIT GALLERY, TRAFALGAR SQUARE, S.W.1
		" " " " " "	3 p.m.	WALLACE COLLECTION, MANCHESTER SQUARE, W.1
		" " " " " "	12 noon	" " " " " "
		" " " " " "	12 noon	" " " " " "

COUNTRY HOUSE LIGHTING & HEATING



We have over 21 years' experience in the design of complete installations for Electric Lighting, Heating, and Power purposes. Our installations have been remarkably successful in giving complete satisfaction to our numerous clients.

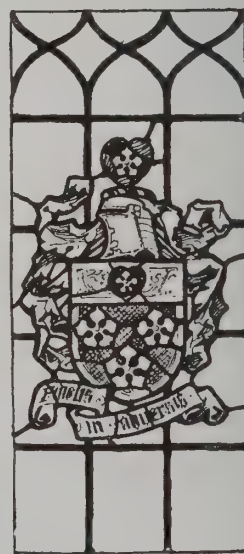
We stake our reputation on our work continuing to give satisfaction after completion, and make it our business to see that it does so.

We invite your inquiries, and will be pleased to furnish estimates for the erection of plants in any part of the country.

H.J.CASH & CO. LTD.

CAXTON HOUSE, WESTMINSTER S.W.1.
TELEPHONE VICTORIA, 4490 AND 4491.

ARTHUR J. DIX



EXPERIENCED IN DECORATIVE LEADED AND PAINTED GLASS WINDOWS OF ALL PERIODS FOR DOMESTIC AND ECCLESIASTICAL PURPOSES AND SHIP INTERIORS.

101 GOWER ST., LONDON, W.C.1

TELEPHONE: MUSEUM 7032

THE ARCHITECTURAL REVIEW

A Magazine of Architecture & Decoration

EDITED BY WILLIAM G. NEWTON, M.C., M.A. OXON., F.R.I.B.A.

ASSISTANT EDITOR, AND EDITOR OF THE ARCHITECTURAL REVIEW SUPPLEMENT: H. de C. HASTINGS.

CONTENTS

VOL. LIX

MAY 1926

NO. 354

	PAGE		PAGE
ART AND PURITANISM. BY C. CAMPBELL CROWTHER	207	RECENT BOOKS:	
A HOUSE AT BICKLEY, KENT. DESIGNED BY P. D. HEPWORTH	209	ENGLISH GARDENS. BY GILBERT JENKINS	257
THE KENSINGTON CINEMA, LONDON. BY P. D. HEPWORTH. DESIGNED BY GRANGER AND LEATHART	212	AN AUSTRALIAN PAINTER. BY KINETON PARKES	257
THE MAKING OF GARDENS. AN EXHIBITION AT THE R.I.B.A. GALLERIES. BY CLOUGH WILLIAMS-ELLIS	222	GOOD PRACTICE IN CONSTRUCTION. BY EDWIN GUNN	258
TWO HOUSES. DESIGNED BY OSWALD P. MILNE	226	THE SOCIETY OF MURAL DECORATORS. BY A. M. HIND	258
DOMESTIC IRONWORK. DOOR FURNITURE—II. BY NATHANIEL LLOYD, O.B.E., F.S.A.	229	THE SMALLER ENGLISH HOUSE. BY J. ALFRED GOTCH	258
THE PEARCE MEMORIAL GARDEN AND FOUNTAIN, THAME, OXON. DESIGNED BY PROFESSOR J. HUBERT WORTHINGTON IN CONJUNCTION WITH CHEADLE AND HARDING	234	A LONDON DIARY	xliv
SELECTED EXAMPLES OF ARCHITECTURE: A SURVEY OF SEVENTEENTH- AND EIGHTEENTH-CENTURY ENGLISH DOMESTIC ARCHITECTURE. THE DEAF AND DUMB ASYLUM, LOWER CLAPTON ROAD, LONDON. BY TUNSTALL SMALL AND CHRISTOPHER WOODBRIDGE	237	BOOKS OF THE MONTH	liv
TALLIS'S LONDON STREET VIEWS: XXVII.—FARRINGTON STREET. BY E. BERESFORD CHANCELLOR	243	THE PRESERVATION OF CHURCHES	liv
EXHIBITIONS. BY RAYMOND McINTYRE	244	HAGLEY HALL	lvi
THE ARCHITECTURAL REVIEW SUPPLEMENT. ENGLISH FURNITURE. I.—CABINETS WITH GLAZED DOORS. BY JOHN C. ROGERS	246	COINS OF CRETE	lvi
THE MODERN MOVEMENT IN CONTINENTAL DECORATION. I.—THE EVOLUTION OF THE <i>ENSEMBLER</i> . BY SILHOUETTE	248	INTERNATIONAL CONFERENCE ON HOUSING AND TOWN PLANNING	lviii
A CRAFTSMAN'S PORTFOLIO	252	MODERN TENDENCIES IN FURNISHING	lviii
		A NATIONAL RECREATION	lviii
		TRADE AND CRAFT	lx
		PLATE ILLUSTRATIONS.	
		THE CHAPEL BY THE LAKE	Plate I
		THE KENSINGTON CINEMA, LONDON. THE FAÇADE TO KENSINGTON ROAD. DESIGNED BY GRANGER AND LEATHART, A.A.R.I.B.A.	Plate II
		A SKETCH FORECAST OF A PORTION OF THE LAY-OUT SCHEME FOR DRAKELOWE, DERBYSHIRE. DESIGNED BY F. INIGO THOMAS	Plate III
		THE PEARCE MEMORIAL GARDEN AND FOUNTAIN, THAME. DESIGNED BY PROFESSOR J. HUBERT WORTHINGTON IN CONJUNCTION WITH CHEADLE AND HARDING	Plate IV

Articles, photographs, or drawings sent with a view to publication will be carefully considered, but the Proprietors will not undertake responsibility for loss or damage. All photographs intended for reproduction should, preferably, be printed on albumenized silver paper.

All articles and illustrations should bear the name and address of the sender, and postage should be sent to cover their return.

The Editor disclaims responsibility for statements made or opinions expressed in any article to which the author's name is attached, the responsibility for such statements or opinions resting with the author.

All communications on Editorial matters should be addressed to the Editor, THE ARCHITECTURAL REVIEW, 9 Queen Anne's Gate, Westminster, S.W.1.

PREPAID SUBSCRIPTION RATES.

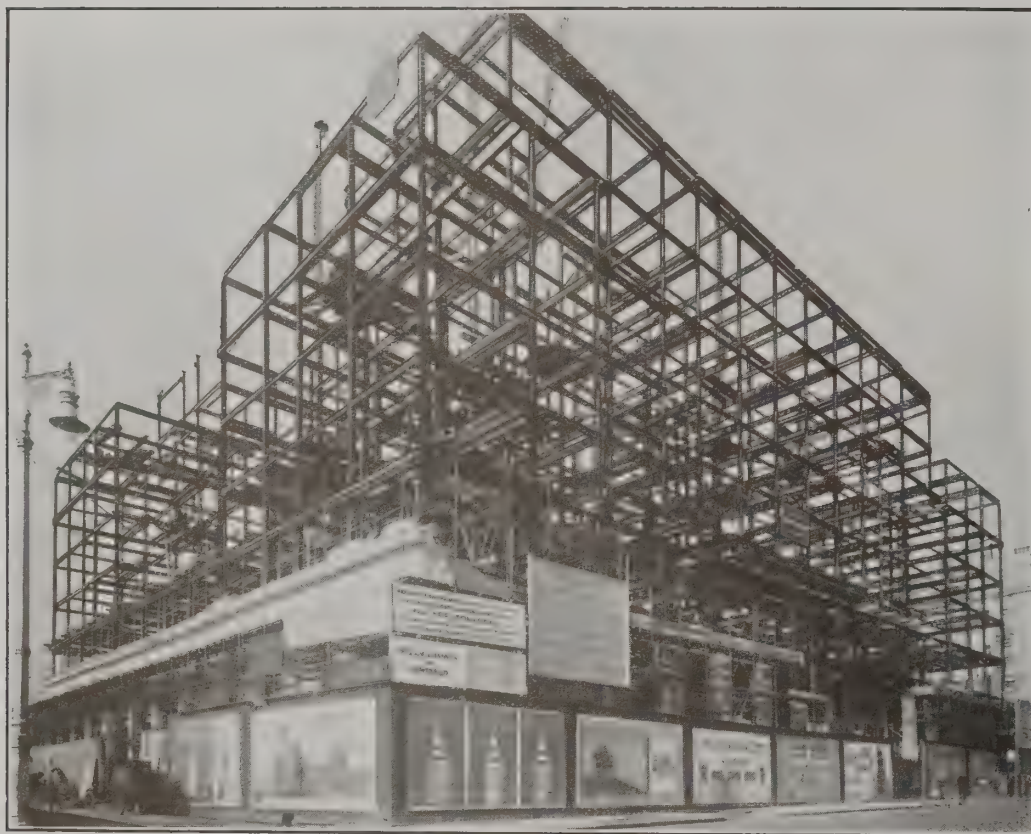
UNITED KINGDOM, £1 5 0 per annum, post free. U.S.A., \$8.00 per annum, post free. ELSEWHERE ABROAD, £1 5 0 per annum, post free. Cheques and Postal Orders should be made payable to THE ARCHITECTURAL PRESS, LTD., and crossed Westminster Bank, Caxton House Branch, and addressed to The Publisher, 9 Queen Anne's Gate, S.W.1.

THE ARCHITECTURAL PRESS, LTD.,
9 QUEEN ANNE'S GATE, WESTMINSTER, S.W. 1

TELEPHONE: 6936 VICTORIA (2 LINES).

TELEGRAMS: "BUILDABLE, PARL, LONDON."

STRUCTURAL STEEL.



DEVONSHIRE HOUSE, PICCADILLY, W.

Architects :
Carrère & Hastings with C. H. Reilly.

Contractors :
Messrs. Holland & Hannen & Cubitts, Ltd.

REDPATH, BROWN & CO., LTD.,

CONSTRUCTIONAL ENGINEERS,

3 Laurence Pountney Hill, E.C.4.

WORKS AND STOCKYARDS

LONDON Riverside Works, East Greenwich, S.E.	MANCHESTER Trafford Park.	EDINBURGH St. Andrew Steel Works	GLASGOW Westburn, Newton. Office: 19 Waterloo St.	BIRMINGHAM Office: 47 Temple Row.	NEWCASTLE-ON-TYNE Office: Milburn House.
--	------------------------------	--	---	---	--

Registered Office:—2 St. Andrew Square, Edinburgh

THE LIBRARY
OF THE
UNIVERSITY OF ILLINOIS



Plate I.

May 1926.

THE CHAPEL BY THE LAKE.

Art and Puritanism.

By C. Campbell Crowther.

MR. DURRANT does an evil thing for the arts. At a recent exhibition by some of our younger aspirants, I was not half-way through when an anxious secretary beguiled me to a table littered with green slips and left me there. I am afraid I didn't read; I saw him safely round a corner and went my way, in all uncharitableness to the critics and Mr. Durrant.

I am blaming nobody. The critics and Mr. Durrant are entitled to turn their honest pence as they will. What grieves me is that the present age pays them to do it such disservice. When art is reduced so completely to the mercy of the critics one may well ask if it is art at all.

What is so disquieting about the matter is the want of faith which it reveals. The critic is to art what the theologian is to religion; they follow each in the wake of great spiritual movements as expositors to the receptive masses. For that very reason, criticism is static rather than dynamic, grounded in the past rather than the present. Woe betide the creative few when they bring their wares to the critic to market. It is a confession that a sign is wanting, that the faith to move mountains is not. The true evangelist heeds not the theologians; enough for him the gospel that is within him, though the theologians burn his body alive.

Reference to the pundits hampers much of our nascent art. Publicity is cheap, and it is far easier for the critic to rush into print than it is for the criticized to live him down. That is why the burden of tradition lies so heavily upon the arts. It is not easy to create when thousands gain a livelihood by destroying one's creations. And that is the test of faith.

Yet it is not in the pictorial arts that one can judge best the faith of an age. There is something claustral in painting; it is in the world but not of it; the painter has no basis for a compromise with actualities; his work is a supererogatory excellence that bears no relation to the problem of living. As a monk realizes his faith in prayer, so the painter projects his spirit into colours; to neither, if they be true men, does the world matter. That is why Rembrandt died poor.

It is otherwise with architecture. Alone of all the arts it is grounded in utility; alone it has no existence apart from economic demand. For that very reason it is easy for the architect to sink into the artistic abyss. His faith must be strong if it is to triumph over the utilitarian minimum of four walls and a roof. Great building in any age is a certain

symptom of spiritual vitality; painting is only for the few, but a building is a sign for all men. Its greatness or meanness is not merely that of its designer; it is also a part of those who sank good money in it as a place for human concourse.

But spiritual vitality is marvellously intolerant. It is born of the urgency of new things to say, and the exhilaration of new-found ideals is a terrible breaker of images. Bred of dissatisfaction with what is, your idealist is contemptuous of all that ever was. Like the Puritans of old, he has no use for history. He will build anew from the foundations in glorious defiance of the critics. It is this rejection of criticism, this impulse to transcend the calamity of experience, that distinguishes Puritan from Pagan. Your Pagan is a pragmatist at heart; master of all the methods that ever were, he is too well pleased with this best of all possible worlds to face the law of change. Parasitically he feeds on past inspirations, reads into them a logic that is the least conscious attribute of creative energy, and weaves of it a principle of sufficient reason which is nothing but an apology for his own materialism. He is the stuff of which critics are made.

It was ever thus. Somewhere in the dim past a generation arose out of the desert and swept away the huts of Nile mud in an attempt to scale the heavens. Somewhere, too, the Pagan suggested what a waste of effort it was, and they gave up Pyramid-building to settle into a groove of convention that scarcely wavers from the twelfth dynasty to the Ptolemies. Their very temples are symbolic of the Pagan; the sloping walls of Philæ, their ascent cut short by frowning cornices, confess to a middle-age content with half-measures. Or consider the youth of Greece. Between Pæstum and the Parthenon lies a century of wrestling with human limitations, of seeking to defy the laws of optics with an illusion of plastic perfection. Yet again the Pagan stalked in the midst, proposing a line of least resistance, and Corinthian frippery was the result. In an evil hour, Rome took Greece of the decadence to her bosom, and defiled her own genius in concrete through listening to the learned ones. We owe Vitruvius much, but his very survival is a tragedy of moribund ideals. An age of creative vigour would have heeded little his canons of past excellences. Lucky indeed was it that a race arose out of the forests, imbued, like the Egyptians from the desert, with the inexorable vastnesses of untamed Nature. Dogmatism on the origin of Gothic is perilous, but in tracing the path of the Goth from its

Caucasian origin, Professor Strzygowski does but emphasize the tradition of timber-building that travelled across the forests from China to Scandinavia, and finally subdued the less pliable materials of the South. Again it breathes the spirit of youthful intolerance; a striving away from the static despair of decadent imperialism is the hall-mark of all Gothic building. It sometimes over-reached itself, as youth will, but there is more consolation in the story of Beauvais than in all the timid correctitude of the basilica.

With the passing of Gothic came the Humanists. Pagans all of them, for Humanist is but Old Pagan writ large. Consider the multitude of their names—Bramante, Palladio, Vignola, and a hundred others, beside whom a few shadowy figures are all that we can place in commemoration of the Middle Ages. Symptom indeed of spiritual decay; the faith of the Gothic builders engulfed their humanity in superhuman ideals; to the Humanists there was no superhuman. It was as critics, not as inspired artists, that the great ones of the Renaissance approached their work. The ink spilt over the plan of St. Peter's, the long succession of after-thoughts of pedants bent on demonstrating their own little angles of approach to the classic, are all indicative. We blame Maderna, but it was the fault of his age. There was no time-spirit capable of lifting him on to a high place and showing him the true relation between the drawing-board and reality.

Not even the fervours of historical Puritanism could oust the Pagan. The Puritans began well; it was a sound instinct that made them literal iconoclasts, however much we deplore their indiscrimination. But they were too few; they fell into the nets of casuistry spread for them by the Pagans. Having destroyed they were caught by the time-spirit, and the creative afflatus was dissipated in controversy. When Calvin burnt Servetus Puritanism was doomed.

The Pagans have ruled us ever since with their logic of past things. The tragedy of Ruskinism needs no emphasis. It was a triumph of criticism, but enough to make the builders of Old Venice weep. We speak of the nineteenth century as an age of "uplift," but in reality nothing was so spiritually static as the cynical complacency that conceived the spire of Rouen.

Perhaps nothing illustrates the Pagan attitude quite as vividly as its treatment of openings. The relation of doors, and even more that of windows, to the whole is a good index as to whether wood or trees came first in the architect's vision. Anyone can design a three-dimensional mass and pierce holes in it at regular intervals. But, to adapt the phraseology of Mr. Trystan Edwards, it needs a stylist, and not a mere grammarian, to construct a nicely-balanced period. That is the weakness of all the adapters of the last four centuries. They were too pedagogic; they spent their energies in parsing each element of their sentences rather than in analysing their functional relation to the whole. That is why so many Renaissance buildings are unconvincing despite their grandiloquence. There seems no æsthetic reason why the Palazzo Farnese should not have been two stories high, and its flanks shortened by a bay. Almost any part of it could be isolated from the whole as a separate architectural entity. Each window is a perfect study in classical criticism, but the impression of the whole is that of a mere background for a precise scholasticism.

The matter of openings is vital in this era of the colossal.

It is the reason for the derision which greeted the first skyscrapers. The problem of conjugating a frontage, whose characteristic was that of a rectangular sieve, demanded a wholly different approach from that of the revivalists, whether Gothic or Renaissance. And it is here that the voice of Puritanism is heard again. Nothing could be more in tune with the spirit of great building than the determination of America to begin at the beginning. Realizing that the punctuation of each opening was a hopeless task where its proportion to the whole was infinitesimal, they raised their first monuments of steel in all the frankness of the primitives; having achieved a primary impression of stark mass, the question of plastic was made a matter of experiment, until, instead of structural features, lines have become the grammatical elements of their phrasing. One cannot consider the elevation of the projected Paramount Theatre in New York without being struck by its emphasis of line as the basis of form. One may quarrel with the inflection of its stages in relation to one another, but the homogeneity of the tower-motive which they subserve is perfect. Openings have shrunk so far into æsthetic irrelevance that one is reminded of a *ziggurat* of old Babylon rather than of a modern commercial building. If ever the fantasies of Mr. Hugh Ferriss become fact, detail will have faded altogether into a concept of mass and line.

It is the only way to face the modern problem. That we of the Old World are facing it is proved by most of our post-war buildings. But the traditions of revivalism and criticism are long in dying. We have all the contempt of age for youth, and though we are beginning to doubt our Pagan gods, we are not yet attuned to the Puritanism from overseas. We have been so absorbed in our work of collation and criticism that it has taken us most of a century to realize that steel will not be collated nor concrete criticized in terms of stone. When Paxton showed the way in the Crystal Palace, the Pagans admitted its excellence as a *tour de force*, but that it pointed to an architectural idiom was never even broached. And yet to-day it is still memorable as a truthful product of an age of untruth. Only the pressure of ground-rents has reconciled us to the forgotten cult of the colossal, with its functional negation of our revivalist pedantries. Even so, Pagan-like, we admit it only as a concession to economic necessity; that we should accept its implication of a new æsthetic standpoint is still repugnant. That is why the atmosphere of "period" still lingers about our boldest efforts, and why our ideas of plastic expression are still barren. The lateral elevations of Bush House have rejected masonic detail as irrelevant to steel, without realizing the necessity of surface-relief. We have tasted of Puritanism, but we cannot as yet digest it.

But there was never a Pagan phase yet that did not succumb to the primitive vitality of youth. As Greek and Goth breathed new life into the inertia of Egypt and Rome, so America, with her naïve intolerance of subtleties, is slowly converting a world of casuistry to her doctrine of dynamism. We writhe at its crudities, but all our critical railings do not hinder the vital spark from illumining the sterility of our efforts to live in the past. The primeval cult of the superhuman has come to life without its religious implications, but it is none the less a symbol of faith—the faith of a new civilization in the urgent necessity of mastering human circumstances. Let Mr. Durrant beware; the coming age will need no press-cuttings.

A House at Bickley, Kent.

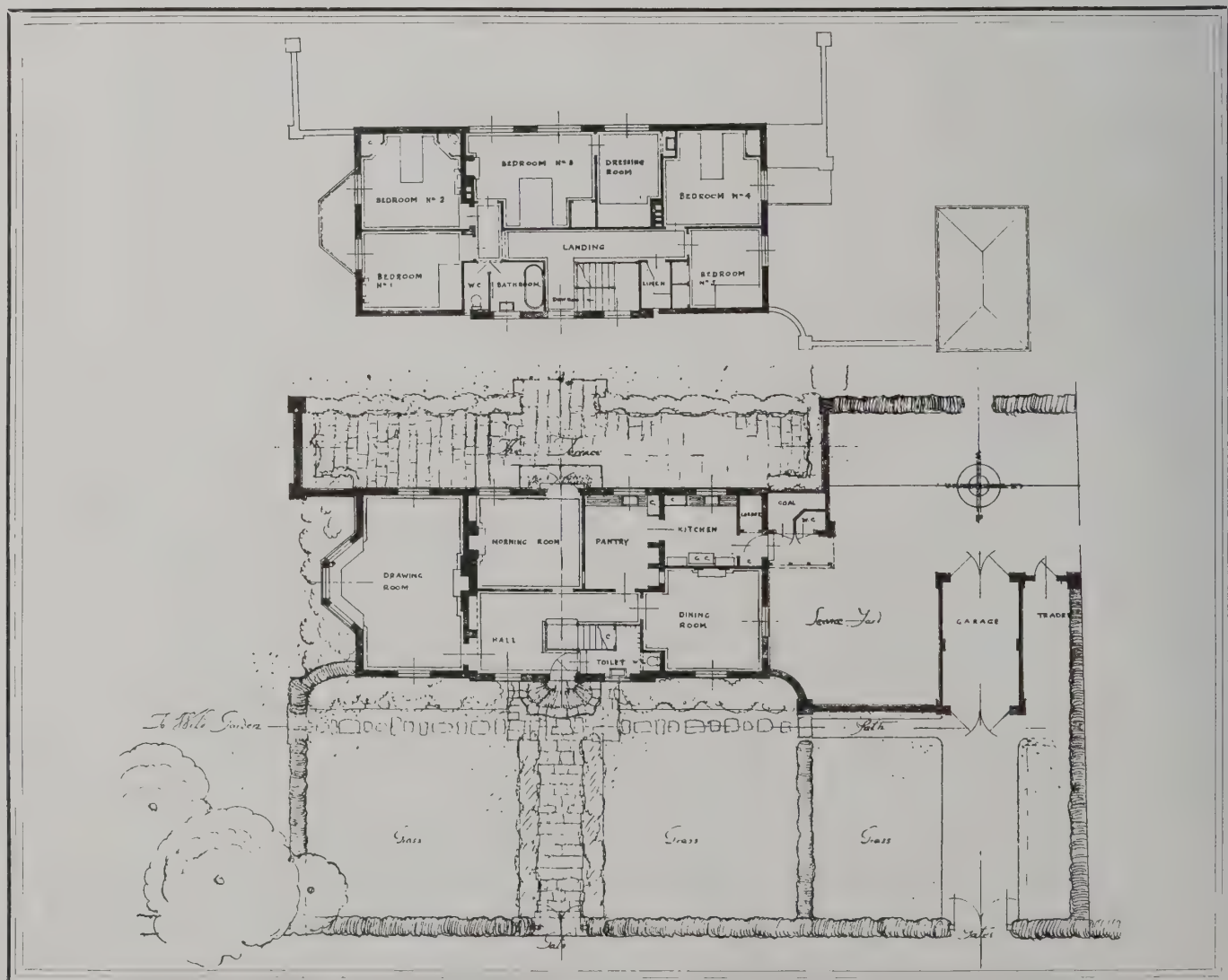
Designed by P. D. Hepworth.



THE ENTRANCE DOORWAY.



FROM THE ROAD.



PLANS OF THE HOUSE AND GROUNDS.



A GARDEN VIEW.



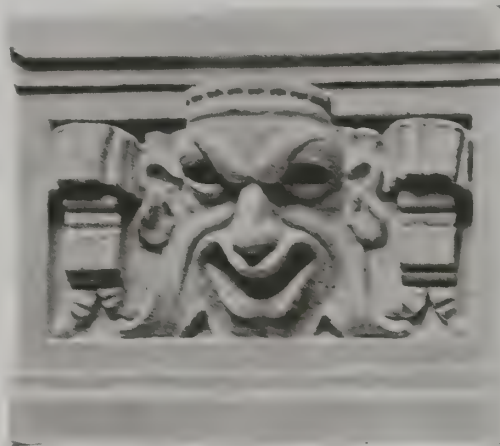
THE FRONT.

The Kensington Cinema, London.

By P. D. Hepworth.

Designed by Granger and Leathart.

OF the making of cinemas there appears to be no end, but their apparent redundancy offers at least one consolation: a steady and rapid advance in design. The latest recruit, the new cinema in Kensington, is certainly one of the most imposing as well as the largest. As one comes upon it unexpectedly for the first time, strolling along the High Street, one cannot repress an involuntary halt. The brick shops suddenly fall away and there, isolated, and well back of a broad expanse of pavement, stands the great block of the façade, solid and arresting as the front of an Egyptian temple. This appearance of strength and massiveness appears to have been deliberately accentuated by every possible means, from the predominance of horizontal lines throughout, to the spreading granite podium, which carries the enormous block frame enclosing the entrance doors and upper restaurants. This treatment of the entrance appears to be eminently logical. It prepares the mind for the great void behind, and gives the eye an external echo of the proscenium arch within; it also allows tenuity of supports within its frame; permits comfortably the unbroken stretch of doors to the foyer, and abundant lighting to the upper restaurants, which usually fall naturally into place overhead. At night, too, the effect of the great illuminated square is most arresting. Better far than any blazon of signs, it proclaims itself a place of entertainment, and having attracted the client's attention, it gives him a glimpse of internal warmth and colour and invites him inside. The original screen walls, planned to carry all notices and leave the façade free from puff and poster, have been omitted, but one notices with pleasure that the owner has relaid in geometrical form the great pavement in front. What little colour there is externally is concentrated round the entrance: and thence through the rich, though quiet, atrium to the gay auditorium there is a continual crescendo of colour until the proscenium is reached. Two facts make the building rather unusual. By an enlightened building owner (*o si sic omnes*), the architects were allowed to design every detail, from carpets and furniture down to door fittings, which gives a pervading freshness and harmony throughout. Also, though this was their first



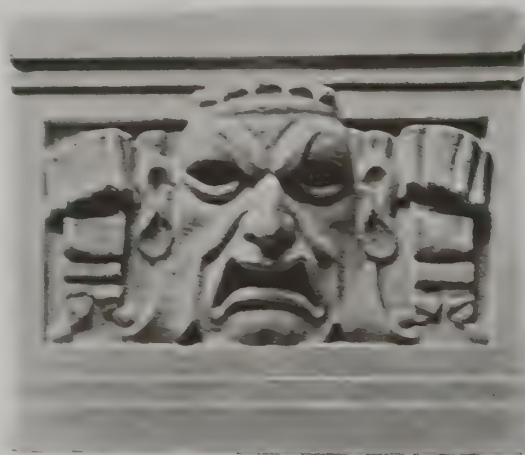
A CARVED MASK IN ARTIFICIAL STONE.

building of the class, they made no attempt to study other previous examples, but tackled the problem directly upon its architectural merits. Given a fine island site, they have produced a plan of admirable simplicity. The main circulation is direct, across the atrium to the auditorium, broken into two streams by the pay-boxes. Thence they sweep round to unite again at the hall doors, passing *en route* an attractive sweet-stall, which offers temptation to the weak. The gallery and tea lounges above are reached by two great double staircases right and left of the atrium.

These also are marble lined, and surprise one by their spacious and open character. The auditorium, like the rest, is impressive and spacious, but gay with colour. The general scheme is amber to red, softened by tones of warm grey, the tints being mixed to hold their right values under the prevailing orange-toned lighting. It is curious to see the hall by day and notice the change in values suffered by these colours when one side is lit by sunshine and the other by its amber-red pendants. There is one broad-curved gallery across its full breadth, and the usual struggle between raking lines of this and the decorative forms of the full wall has been very well composed. The construction is interesting. The inner and outer shells are carried by a system of combined truss and stanchion which extends right down the outer walls, and only obtains solid bearing below floor level. The building is thus surrounded by a deep air-pocket, and to this may be ascribed its excellent acoustic properties.

In some ways the modern auditorium seems to have been helped by its very restrictions. The authorities'

dislike of private boxes, and their (unconscious) discouragement of side galleries by visual angle rules, have removed two great causes of complex and restless design. At the present time—one neglects exceptions—one is inclined to think that the architect fulfils his charge to the public better than either the average film producer or musical director. *Parturiunt montes*—often the Frame is better than the Picture. Let us wish the controlling minds not only more confidence in the public—which in a press-ridden age largely accepts what it is given—but more in themselves and their own good taste.



A CARVED MASK IN ARTIFICIAL STONE.

THE KENSINGTON COMPLEX LONDON



Plate II.

THE FAÇADE TO KENSINGTON HOUSE.

May 1927.

Wanger and Leachman, A.A. H.E. A. Architects.

The banners are black, green, and orange; the banners, masks and brackets are in bronze; painted antique green.

THE LIBRARY
OF THE
UNIVERSITY OF ILLINOIS



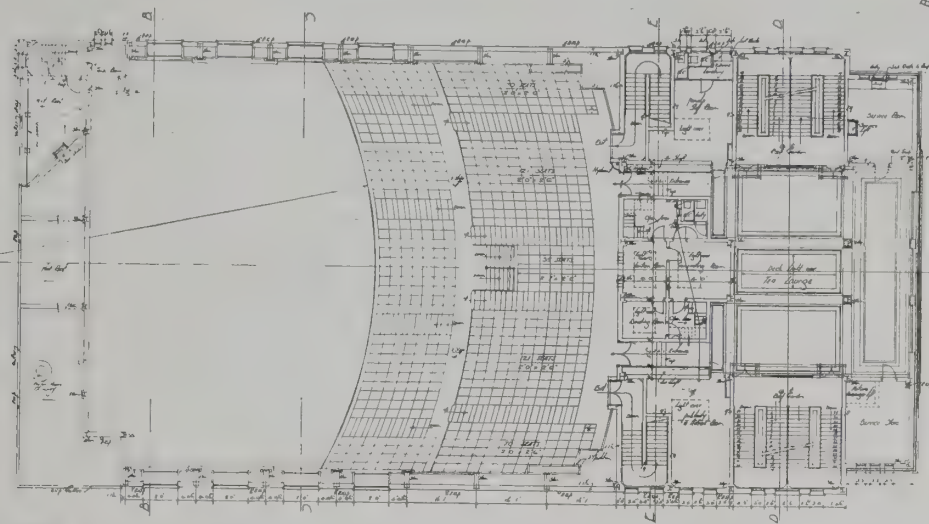
THE RECESSED CENTRAL PORTION OF THE ENTRANCE FAÇADE.

The surrounding frame is in grey Aberdeen granite, with black granite plinth. The entrance doors are 9 ft. high, and the bronze urns are 7 ft. 6 in. high by 2 ft. 6 in. diameter. The hanging bronze box-sign beneath the soffit of the granite opening was not included in the architects' design.

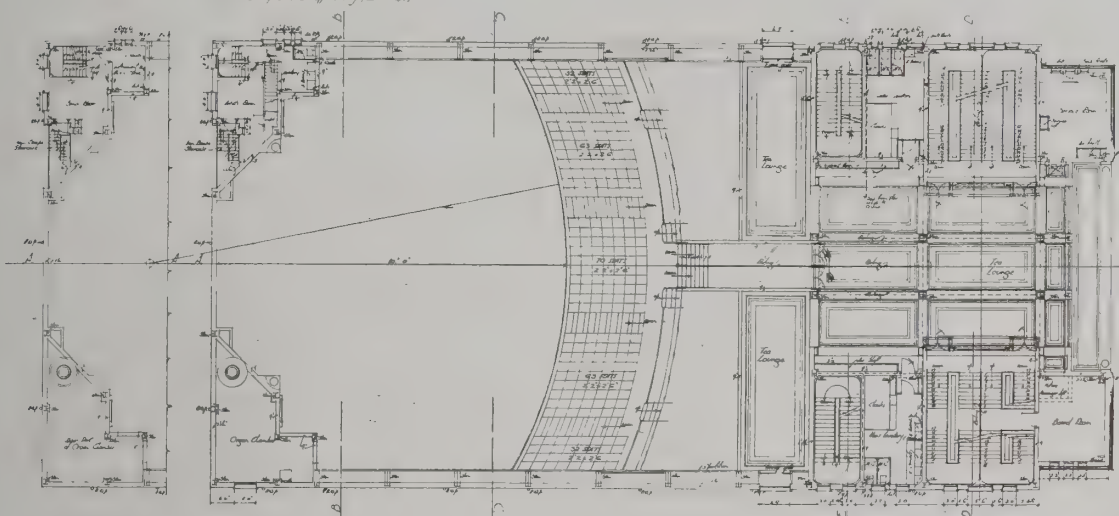


DETAIL OF THE RECESSED PORTION OF THE ENTRANCE FRONT.

The urns are in bronze. The doors are black and silver-gilt, with aluminium grilles. The pilasters are in blue and white faience. The paving, black and white marble mosaic. The fascia grilles are in cast iron, coloured antique green bronze.

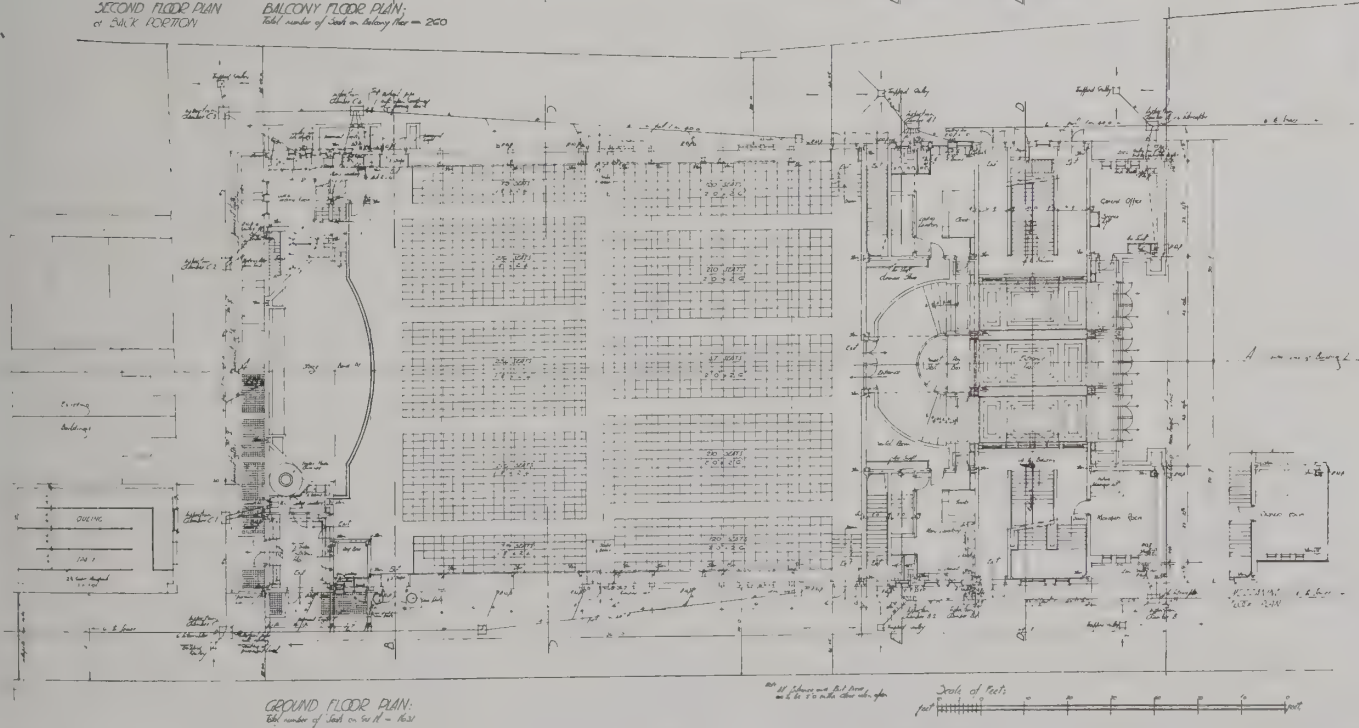


1ST FLOOR PLAN.
Total number of seats on 1st floor = 1,177



2ND FLOOR PLAN
of BACK PORTION

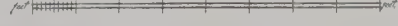
BALCONY FLOOR PLAN:
Total number of seats on balcony floor = 200



GROUND FLOOR PLAN:
Total number of seats on G.F. = 1,377

All dimensions are feet and inches
and are to be taken from the center of the line

Scale of Feet



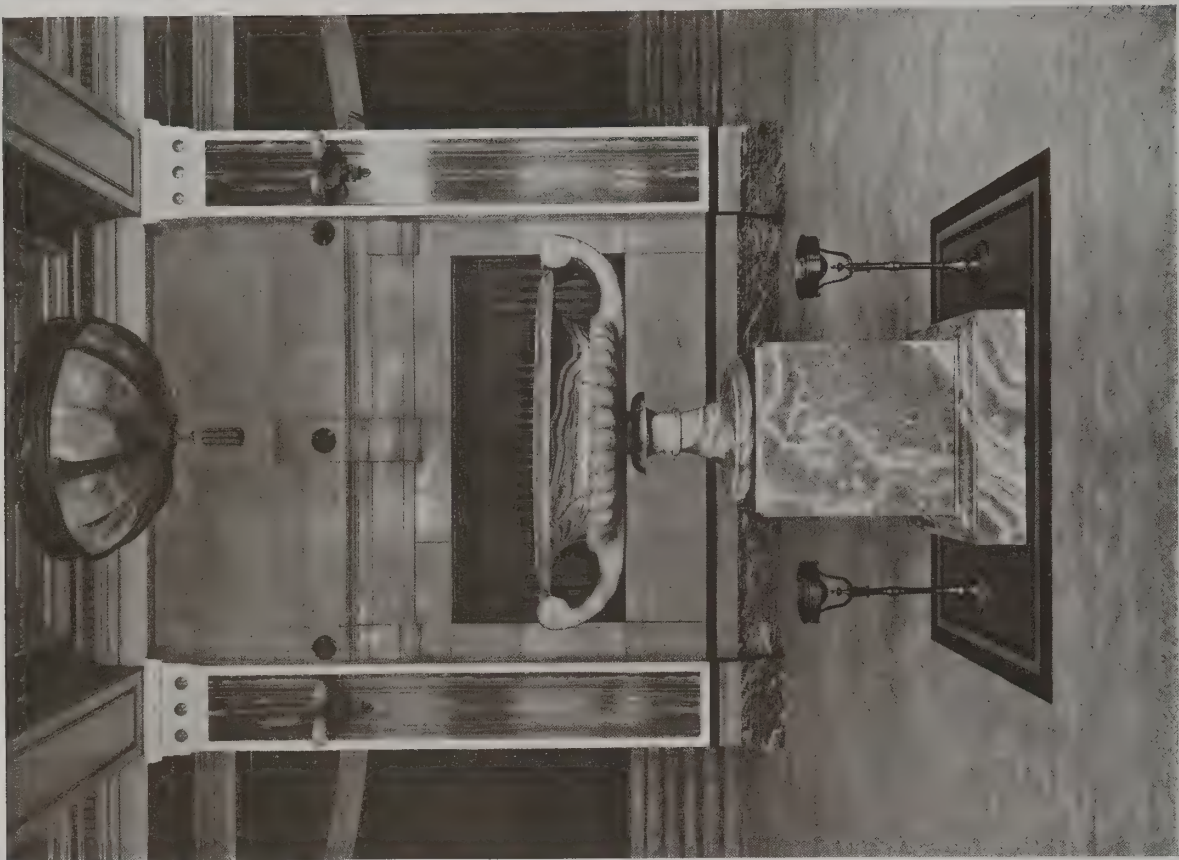
PLANS OF THE GROUND AND UPPER FLOORS.



THE ENTRANCE HALL, LOOKING TOWARDS THE PAY-BOX.

The pay-box grille is in bronze, antique green finish.

The onyx urn from Devonshire House has been lent to the proprietor, and forms no part of the architects' scheme of decoration for the hall. The marble wall linings are Lunel Rubane to the general wall faces, Cippolino and Second Statuary to the pilasters and piers, and Brèche Sanguine and Black Belgian to the plinths. The plaster ceiling is coloured old ivory to the beams and cornices, with jade green ceiling panels.

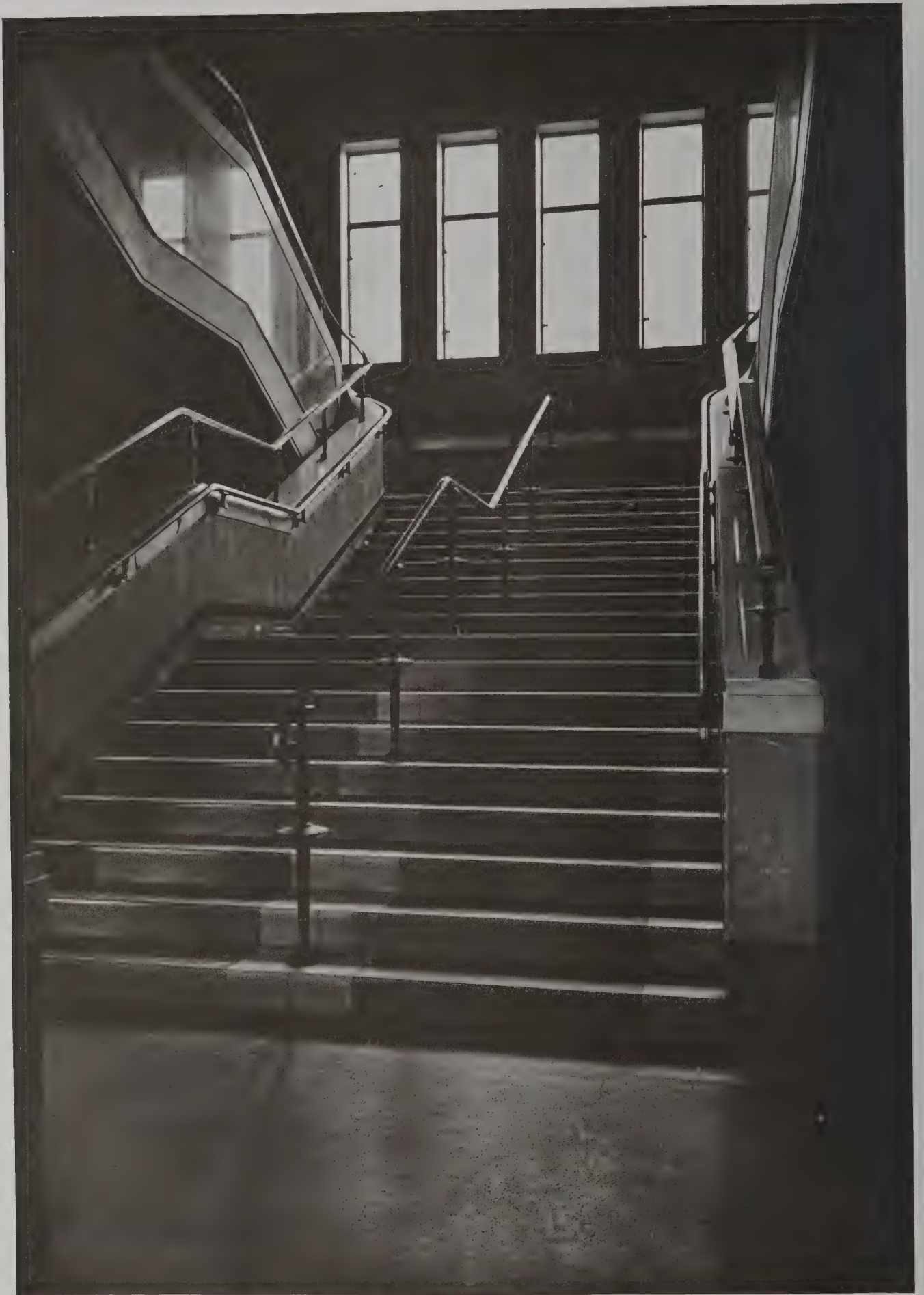


THE ENTRANCE HALL, LOOKING TOWARDS THE EAST STAIRCASE.



THE ENTRANCE HALL, LOOKING TOWARDS THE ENTRANCE DOORS.

The marble wall linings are Lunel Rubane to the general wall faces, Cipolino and Second Statuary to the pilasters and piers, and Brèche Sanguine and Black Belgian to the plinths. The plaster ceiling is coloured old ivory to the beams and cornices, with jade green ceiling panels. The woodwork is in black and gold.



THE WEST STAIRCASE FROM GROUND-FLOOR LEVEL.

The central balustrade rail, in bronze, divides the staircase into two separate means of access to the upper floors. The solid balustrades and dadoes are marble lined in Lunel Rubane, with Second Statuary capping, and Cippolino and Black Belgian skirting. The walls above the dado and the stair soffits are coloured old ivory, wiped off the panel moulds and cornices. The ceilings are in jade green, ivory, and gold. The stairs are pre-cast concrete, with terrazzo finish in red and white.



THE WEST STAIRCASE FROM FIRST-FLOOR LEVEL



THE WEST STAIRCASE. DETAIL OF THE MARBLE RAMPS.



THE UPPER BALCONY TEA LOUNGE.

The colour scheme is in warm grey, silver, and emerald green, with black and silver skirtings and door architraves. The ceiling is in lemon yellow, grey, and orange. The carpet is in lacquer red, with grey and black borders.



LOOKING TOWARDS THE PROSCENIUM OPENING.

The colour scheme is in predominating warm amber, orange, and lacquer red, relieved by French grey panel surrounds and cofferings to the coved ceiling. The enrichments are in strong greens, blues, reds, and yellows, with gilding sparingly applied to give point to the modelling.



THE AUDITORIUM. DETAIL OF COVERED CEILING AT THE BACK OF THE BALCONY.

The seats are upholstered in royal purple, with grey wood frames and arms. The carpet to the whole of the auditorium is in deep orange colour.



THE AUDITORIUM. PROSCENIUM FRONT FROM THE BALCONY.

The screen-curtains and lambrequin are shown in the photograph. The former are in royal purple with gold *appliqué* and tasseled fringe. The latter is in gold with a black *appliqué*, the pattern of which is similar to the stone enrichment to the frieze of the main cornice of the façade. The hanging lanterns are 20 feet deep over all, with dyed vellum panels in amber, red, and mauve, fixed to a bronze frame. The suspension cords and tassels are in veridian green and black.

The Making of Gardens.

An Exhibition at the R.I.B.A. Galleries.

By Clough Williams-Ellis.



THE SUN SHELTER IN THE WINTERSTOKE GARDEN,
RAMSGATE.

Sir John Burnet and Partners, Architects.

SOMEWHERE in the 'eighties there were already advanced people who had begun to doubt whether cartwheels of calceolarias were all that was needed to make a flower-garden.

That doubt, we consider, was well founded, but, unfortunately for garden development, it was discovered about the same time that all that was needed for salvation was an herbaceous border—the more rampaging the better.

And that heresy might still have held a respectable following had it not been for the most fortunate conjunction and co-operation of Miss Jekyll, the gardener, and Sir Edwin Lutyens, the architect, who may well be counted the parents of the English pleasure-garden as understood by the enlightened modern.

Possibly it is not fair to infer from what is, after all, an architect's exhibition that all the more ambitious modern garden lay-outs make such wise and effective use of architectural embellishments as is the case in the schemes here shown—in fact, one is distressingly aware that this is not so.

Every garden of any pretension, however, must now have steps and pavements, walls, gateways, and lead figures; but though these things properly disposed and justly proportioned may be enchanting, many a simple-minded, straightforward old garden has been ruined and made ridiculous by being unskilfully peppered with such "features." The lead ornaments are usually no more than base spelter metal copies of dropsical German originals, and the stonework mere cement of a colour and texture warranted to remind one for all time of the Euston Road.

The desire for architectural embellishment is entirely laudable; the pity is that the garden enthusiasts should dissipate their good intentions so ludicrously for the lack of a little instructed direction.

It is to be hoped that all garden-makers, present or prospective, will visit the exhibition, not merely for delight, but to mark by what broad principles and by what subtleties the truly successful garden design is informed. They will certainly be impressed by the economy of means employed to

obtain effects of real dignity and interest, effects for ever unattainable by the meremultiplying of unrelated "features."

What, for instance, could be more serenely stately than the vista at the Collegio Rosa? Yet all this noble loveliness is but the result of the happy disposing of a few tons of brickwork and stucco and the right placing of a few trees.

The display of photographs of old French and Italian gardens, indeed, cannot fail to excite and charm, though such stupendous achievements as the hanging gardens of Caprarola may chill and oppress one a little by reason of their titanic scale and their apparently contemptuous disregard of ordinary human values. In their present decay, however, the gardens of Caprarola seem to have made terms with weak and fallible humanity, and are not as challenging and awful as they must have been in their first rather crude prosperity.

The late Mr. Paul Waterhouse very pleasantly reminds us of Italy in a particularly attractive example of a combined garden room, loggia, and terminal bridge at the end of an ornamental canal. Those who know the engaging little chapels that adorn the Sacro-Monte at Varallo will recognize its affinity.

To Mr. Waterhouse also is due a scheme for a group of romantic buildings on what appears to be an ornamental lake, reached by a bridge of medieval design, that would make a delightful picture, such as our eighteenth-century forbears would have entirely approved. That such an ambitious and elaborate group of buildings should have performed no useful function beyond sheltering a boat and a seat or two would have troubled them not at all. They had the sound instinct that it was at least as admirable to commission an architect to compose a picture in actual stones and growing trees as to commission a painter to create it on canvas.

Mr. Inigo Thomas shows a series of ingenious and ambitious garden lay-outs. Detailed garden plans are liable to give an impression of over-intricacy and spottiness; but Mr. Thomas's bold and exceedingly attractive studies in oil show how thoroughly he appreciates the importance of light and shade and the grouping and planning of the larger masses.

THE MAKING OF GARDENS.



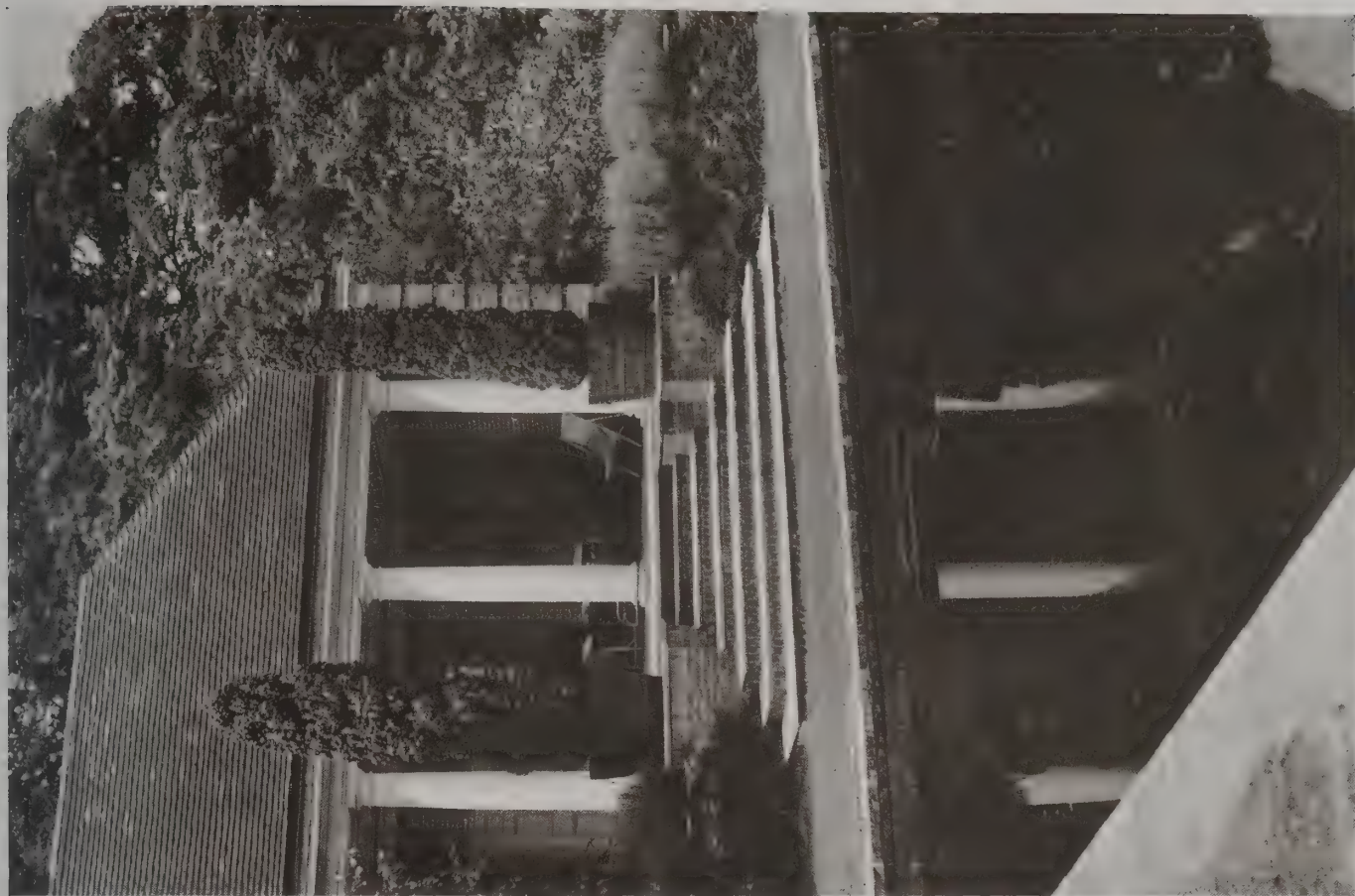
Plate III.

May 1926.

A SKETCH FORECAST OF A PORTION OF THE LAY-OUT SCHEME FOR DRAKELOWE,
DERBYSHIRE.

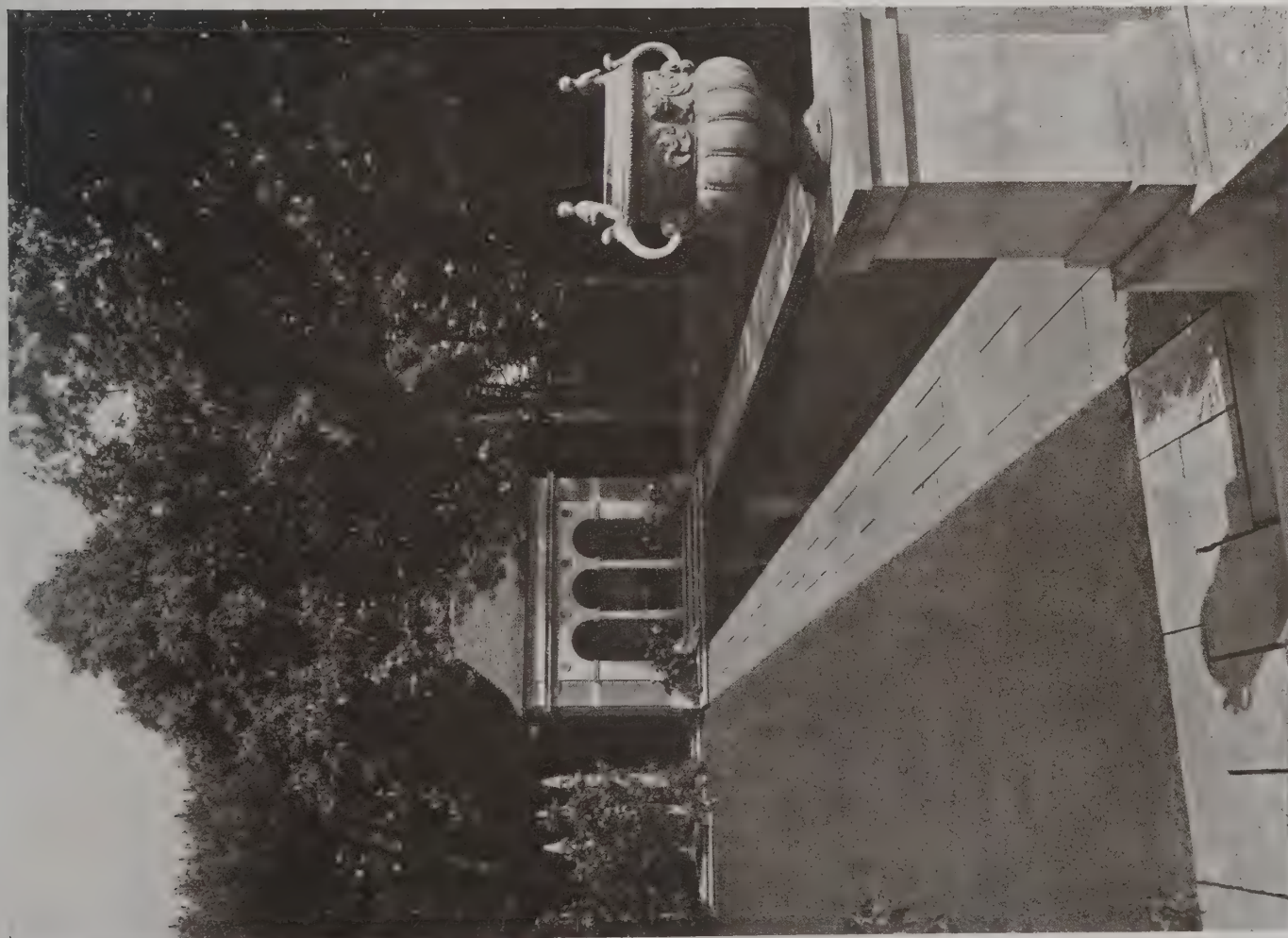
Designed by F. Inigo Thomas.

THE LIBRARY
OF THE
UNIVERSITY OF ILLINOIS



THE BATHING POOL AND LOGGIA, DOWNSHIRE HOUSE.

Designed by Oswald P. Milne.



THE GARDEN HOUSE AT MELCHET COURT.

Designed by Darcy Braddell and Humphry Deane.



THE BATHING POOL AND LOGGIA, DOWNSHIRE HOUSE.

Designed by Oswald P. Milne.

An engaging variation on the belvedere theme has been contrived by Messrs. Falconer, Baker, and Campbell, in which the design has been cleverly adapted to be entirely at home in its presumably Cotswold setting.

Mr. Robert Atkinson, with his "Gardens at Cherkley," Leatherhead, seems to indicate the use of coloured stucco, of which England and English architects have been so strangely shy. Certainly, if the actuality at all approximates to the very intriguing coloured sketch, the experiment should be encouraging to its further use elsewhere.

The photograph of "Blue Pebble Court," at Binfield, shows what dignity resides in symmetry—where each "grotto has a brother and half the *parterre* just reflects the other," as Pope mockingly remarked of the courtly gardens of his day—or something to the same effect. Certainly Pope must be counted one of the great garden wreckers, though the excessive and stilted artificiality of contemporary garden makers certainly gave him some excuse for his jibes.

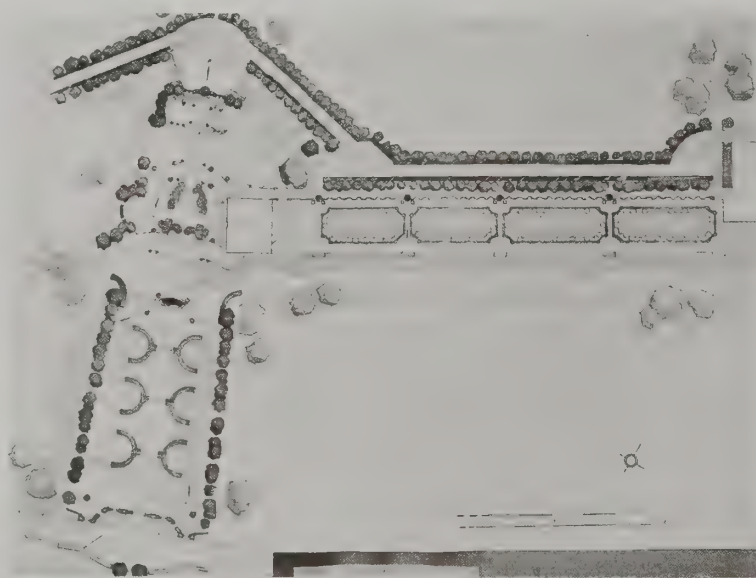
Incidentally, the Binfield garden illustrates the lively interest that a pattern of

rococo curves—so well beloved and well understood by Mr. Oliver Hill—can impart to a composition if used with judgment and discretion. The garden would seem to be the right place in which to juggle with rococo pleasantries.

In its radiant simplicity the Memorial at Thame, in Oxfordshire, is a distinguished example of what public spirit and sympathetic designing can do in the way of embellishing an open urban space.* The somewhat isolated and, therefore, still charming little town of Thame may well congratulate both itself and Professor Hubert Worthington on the beauty that has been added to it.

Another example of enlightened urban enterprise, and notable for its clear-cut monumental simplicity, is the Sun Shelter in the Winterstoke Garden at Ramsgate, a solid piece of work very characteristic of Sir John Burnet and Partners.

A large number of photographs illustrate the distinguished work of Sir Edwin Lutyens and Mr. Guy Dawber, but they are for the most part well enough known to need no reproduction or comment here.



COLLEGIO ROSA, SPELLO.

Surveyed and drawn by J. C. Shepherd and G. A. Jellicoe.

* See pp. 234-236.



THE GARDEN HOUSE, MOUNT MELVILLE,
ST. ANDREW'S, FIFE.
Designed by Paul Waterhouse.



THE GARDEN HOUSE, GREAT RISSINGTON
MANOR, GLOUCESTERSHIRE.
Designed by Falconer, Baker, and Campbell.



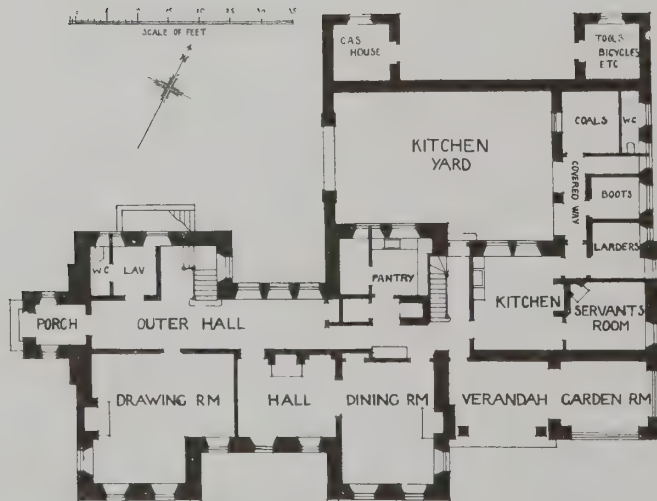
BLUE PEBBLE COURT, BINFIELD.
Designed by Oliver Hill.

Two Houses.

Designed by Oswald P. Milne.



A HOUSE AT RHOWMAR, NORTH WALES.



GROUND FLOOR PLAN



FIRST FLOOR PLAN

PLANS OF THE HOUSE AT RHOWMAR.



QUIETWAYS, BRASTED CHART, KENT.
The Front Entrance.



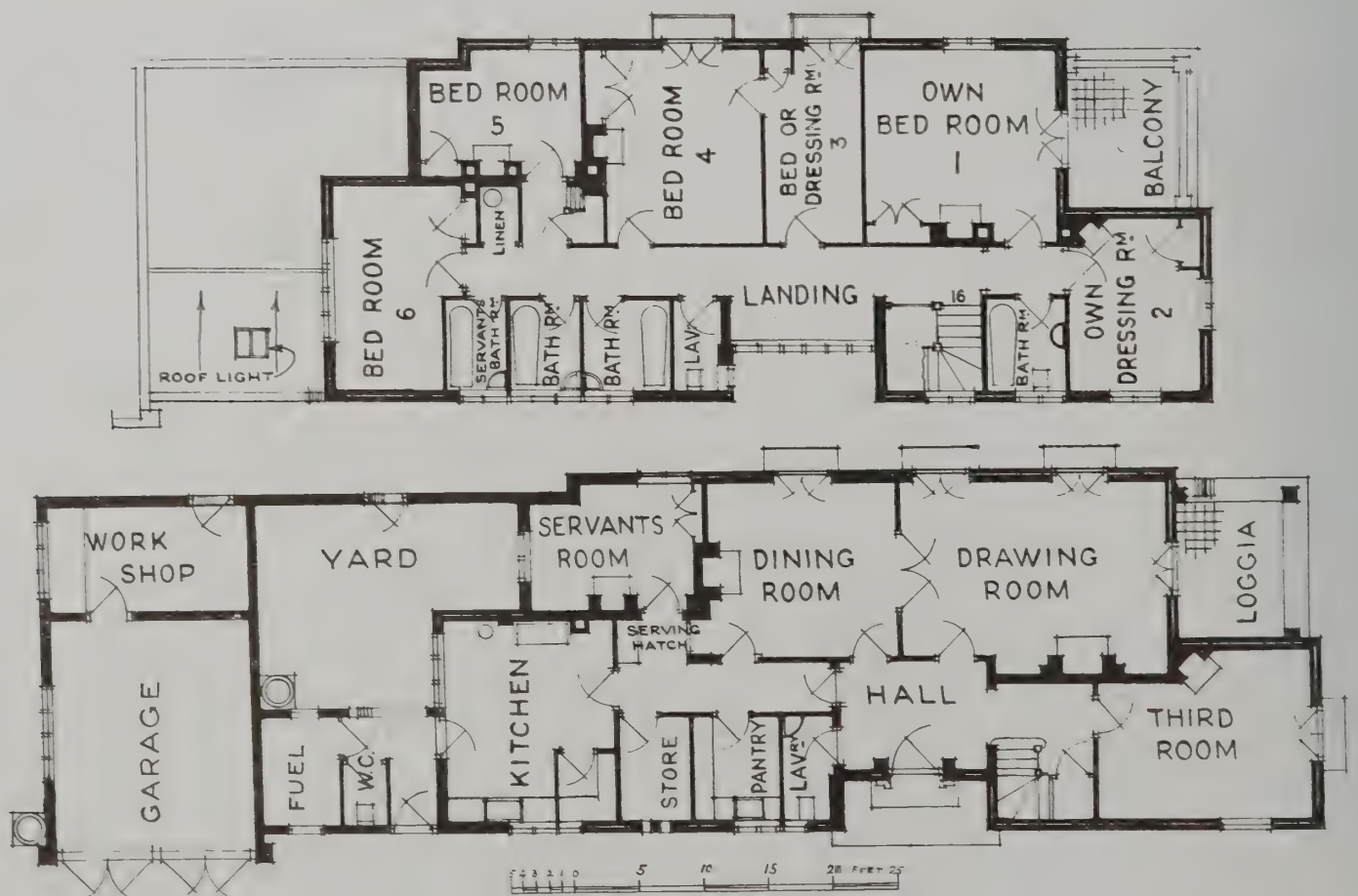
A HOUSE AT RHOWMAR, NORTH WALES.
On the Terrace.



QUIETWAYS, BRASTED CHART, KENT.
The Loggia.



QUIETWAYS, BRASTED CHART, KENT.
The East or Garden Side.



GROUND AND FIRST FLOOR PLANS OF QUIETWAYS.

Domestic Ironwork.*

Door Furniture—II.

By Nathaniel Lloyd, O.B.E., F.S.A.

THE early type of door handle, in the shape of a "ring"—elliptic, circular, pear or shield shaped—persisted for many centuries. Such rings, when large and heavy, also served as knockers, a square-headed nail being provided to take the blow. These ring handles were furnished with rose plates, of circular, square, or lozenge shape. The well-formed ring in Fig. 1 has an unpierced rose, while Fig. 3 is a good example of piercing, the quatrefoils and key-holes being formed by means of punches, as is the ornamentation of the ring itself. This is probably of early-sixteenth-century date. Another form of handle is the swing-bar handle (Fig. 2), which serves only to pull the door when closing it. The example illustrated has a large shield-shaped back-plate on which the initials B.P.D. are raised, probably early-seventeenth-century make. Others of this type have elaborately pierced back-plates. Figs. 5 and 7 show a handle of the Norfolk type of latch from different angles, giving a clear idea of its substance. The thumb-piece is missing. In this handle the bow is thin on side elevation, the section being an elongated semi-ellipse. The spade-shaped end-plates are beaten out very thin and impart singular distinction. Other end-plates are found of shield, heart, and lozenge shapes. The drawer handle (Fig. 4) is from an early-eighteenth-century dresser. The rose-plate is very thin—about one-hundredth of an inch thick. The strap passing round the ring and through the rose is clinched inside the drawer.

Allusion has been made to handles serving also as knockers. Of knockers proper, three types in iron are conspicuous. That in Fig. 9 is heavy, and has lugs, which are only sufficiently long to pass through the eyes from which it depends. The stem is well formed, and the weight of material is in the right place. This is a sixteenth-century example. Perhaps the most favoured knocker design was the spur pattern of which many sixteenth-century and seventeenth-century specimens exist. Some were very simple, as that in Fig. 9; others show considerable ingenuity on the designer's part, as that in Fig. 10, which is fixed on a door, dated 1642, but may well have been forged in the preceding century. The eighteenth-century knocker (Fig. 11) is a favourite form, and is of really sound, practical design. Following this came familiar patterns of eighteenth-century knockers in brass.



1. A RING-HANDLE AND PLAIN ROSE-PLATE.

diaper work were produced by punches. These smiths turned out the best work in their power with few and rude tools. The modern workman copies them; but, by trying to do work roughly with his wealth of superior tools, fails to catch either the same spirit or quality of work. Yet the old smiths could not procure rods or bars of iron of every required dimension. They had to work up their objects from a rough lump of metal.

The latch guide in Fig. 6 is a vigorous piece of workmanship in stouter stuff than generally used for these. The spike of a catch such as those in Fig. 14 is intended to be driven into a doorpost, until the foot of the stay is up to the face of the wood, when a nail is driven in through the hole at the foot of the stay, which has been beaten out to oval or shield shape (see Fig. 12). Although outside the field of door furniture, the lock-plate on a seventeenth-century oak box, perhaps, may be included. The hasp is broken, but the outlines of the plate itself and of the swinging escutcheon cover are delightful specimens of ironcraft.

The craft of the smith is not quite dead. Men remain in country districts who are skilled and capable of doing excellent work under proficient guidance. Many, alas! are old men and, unfortunately, the work of the village smith is diminishing with the passing of horse traction, so that there is little inducement for young men to learn the trade. Wider appreciation of good smithing would increase demand and provide lucrative work, but it may come too late.



2. SWINGING BAR HANDLE AND SHIELD-SHAPED PLATE.

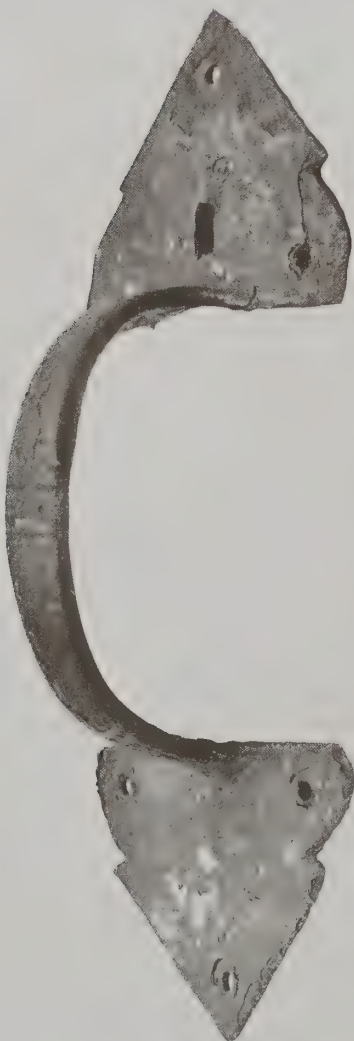
* Mr. Nathaniel Lloyd's previous articles appeared in the issues of THE ARCHITECTURAL REVIEW for August and December 1925, and March 1926. These articles related to FIREBACKS, ANDIRONS, and DOOR FURNITURE respectively.



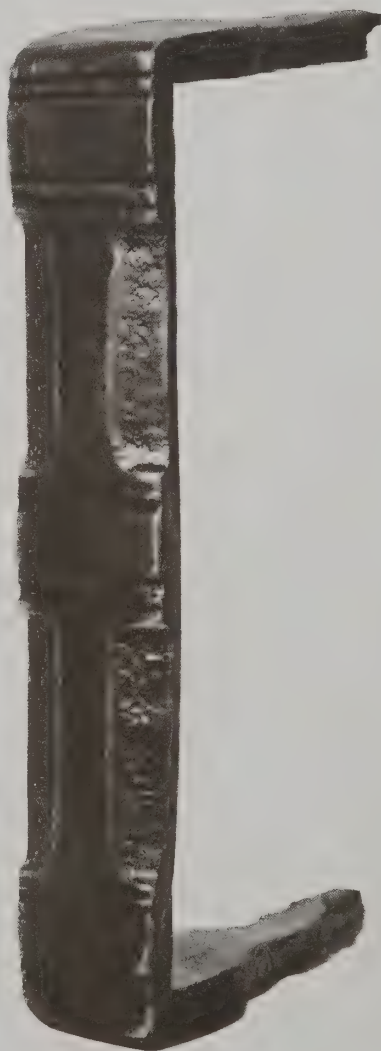
3. A DECORATED RING HANDLE AND
PIERCED ROSE PLATE.



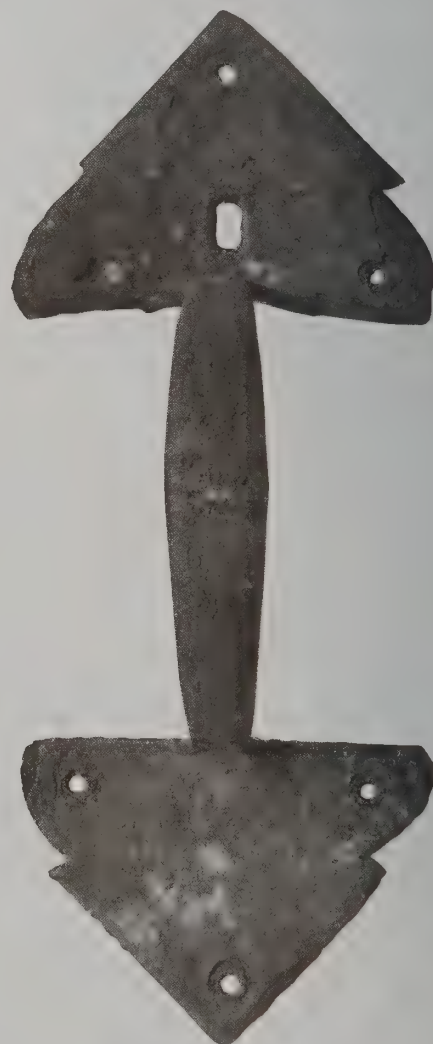
4. A DRESSER DRAWER HANDLE AND
ROSE PLATE.



5. NORFOLK LATCH HANDLE.
AN ANGLE VIEW.



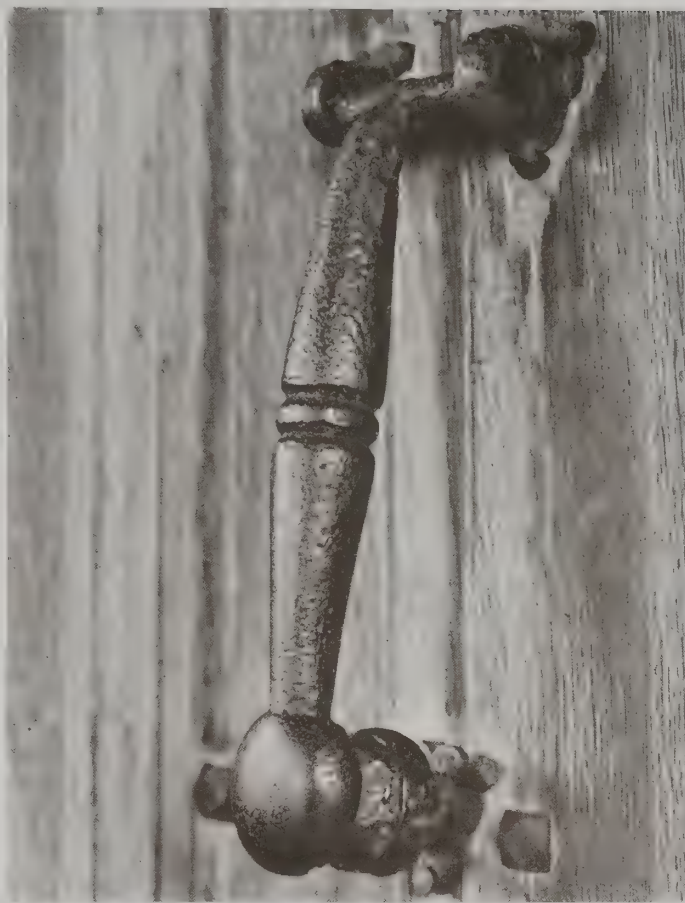
6. A LATCH GUIDE.



7. NORFOLK LATCH HANDLE
FRONT VIEW.



8. A SPUR KNOCKER OF SIMPLE TYPE.



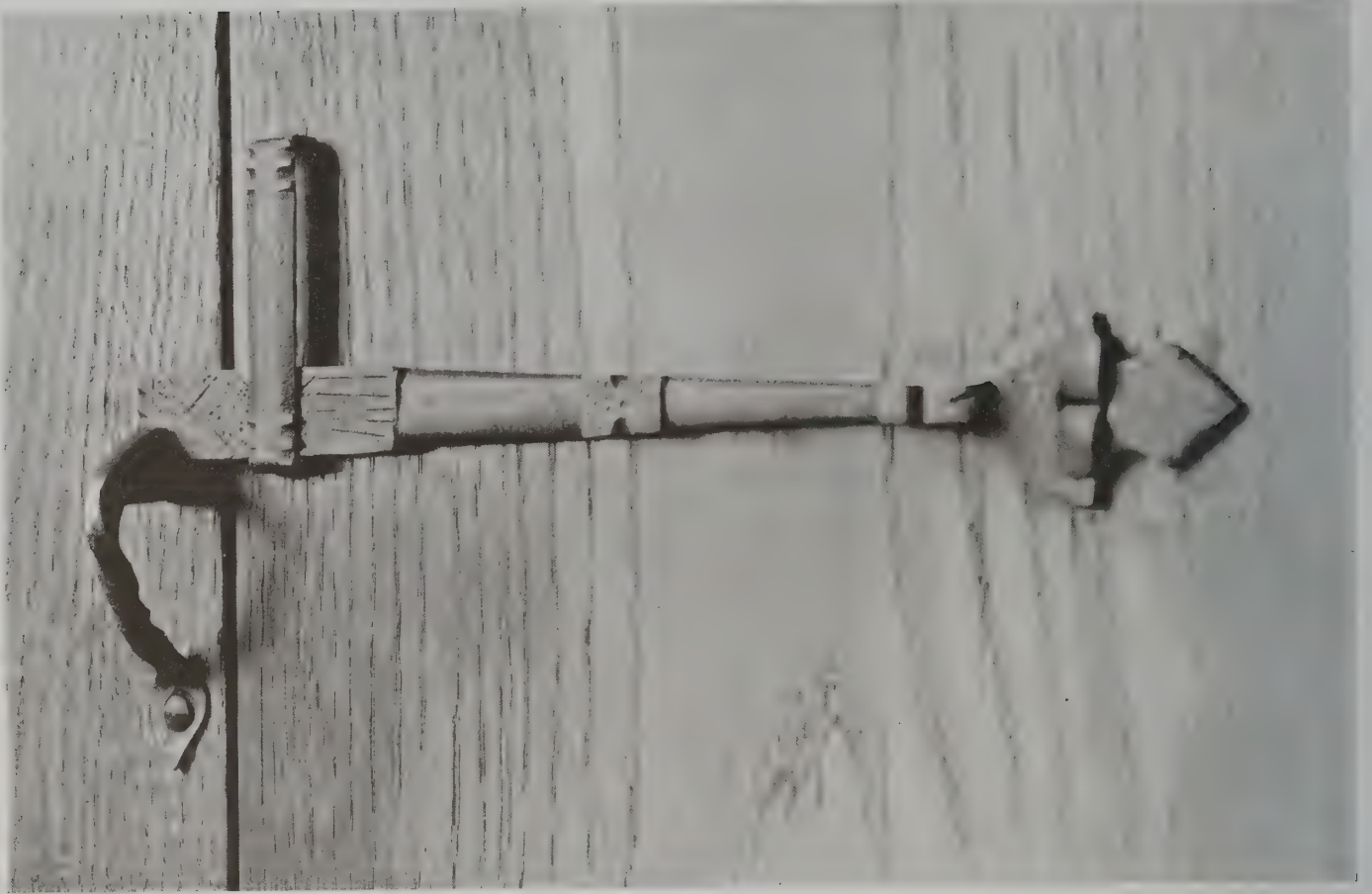
9. A HEAVY TYPE OF KNOCKER.



10. A SPUR KNOCKER.



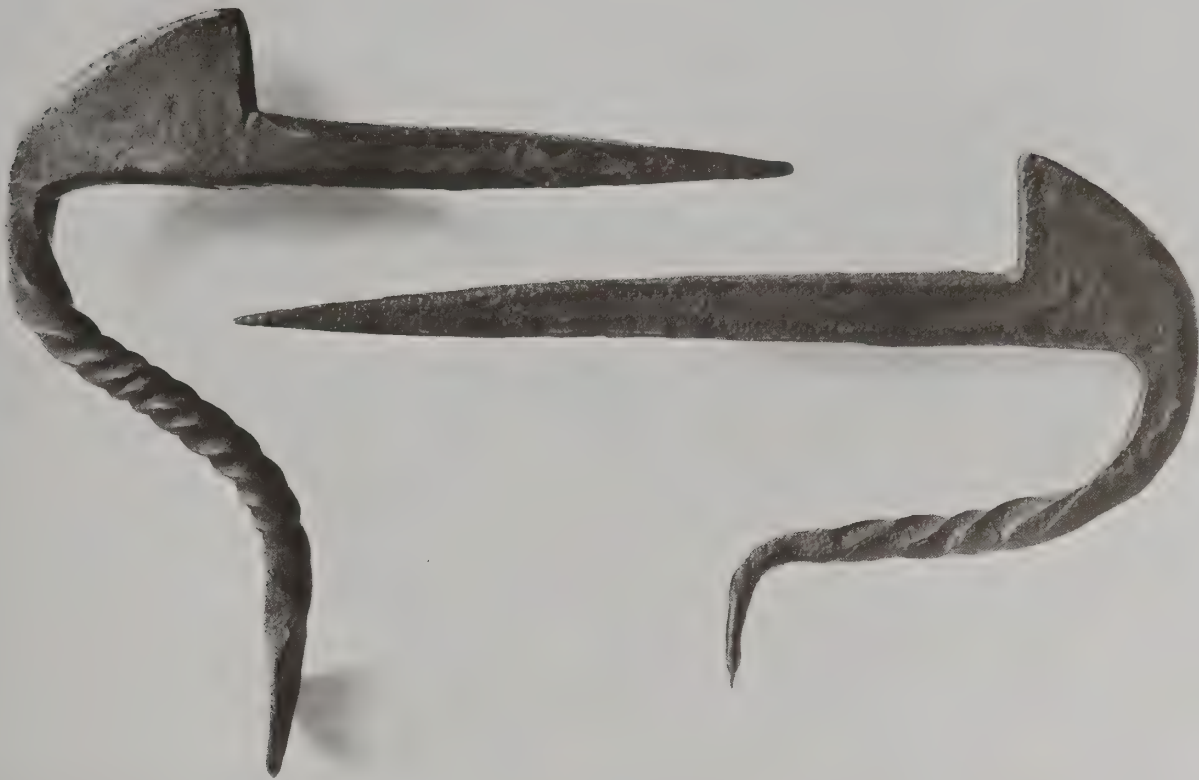
11. AN EIGHTEENTH-CENTURY LION MASK KNOCKER.



12. A LATCH CATCH AND GUIDE.



13. DOOR LATCHES ORNAMENTED WITH CHISEL AND PUNCH WORK.



14. LATCH CATCHES.



15. A BOX LOCK PLATE.

The Pearce Memorial Garden and Fountain, Thame, Oxon.

Designed by Professor J. Hubert Worthington in Conjunction
with Cheadle and Harding.

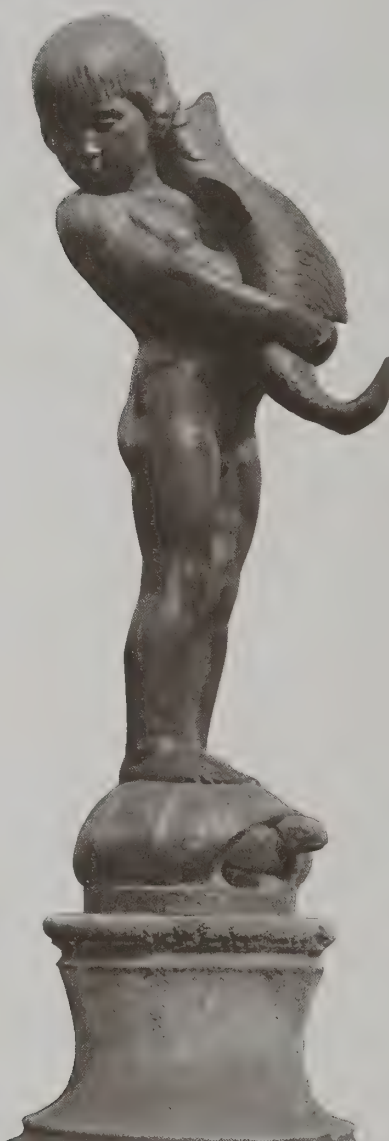
The Memorial Garden and Fountain at Thame were designed by the desire of Mr. Ernest Pearce in memory of his father, Philip Henry Pearce, and his mother. The garden is situated along the High Street, amidst picturesque surroundings, with a fine background of trees.

The principal feature of the memorial is the central fountain of Portland stone surmounted by the bronze figure of a boy with a fish in his arms, and standing on a tortoise. On either side of the fountain are lily ponds with paved walks. A low wall of stone, with oak posts to the central entrance, separates the memorial from the roadway.

The Royal College of Art was responsible for the architecture and sculpture. The Professor of Architecture, Professor J. Hubert Worthington, designed the

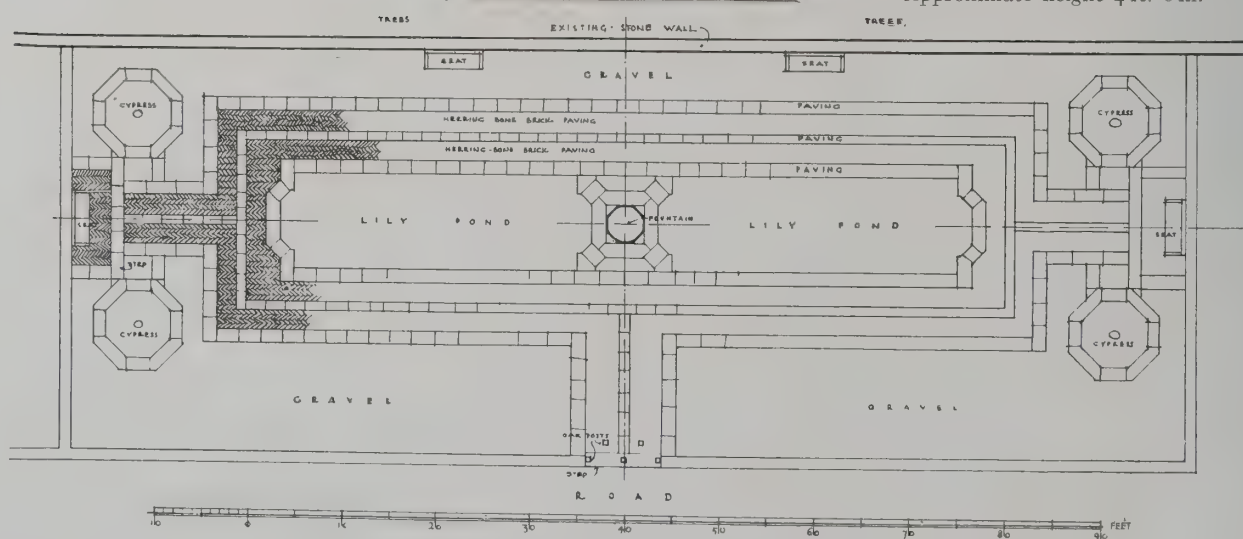
fountain pedestal, basin, and lay-out for the garden. A competition was held among the sculpture students at the college for the design of the central figure and accessory carvings, the late Professor F. Derwent Wood, R.A., and Professor Worthington acting as assessors. The competition was won by Mr. H. J. Dow, a student in his second year at the Royal College of Art, who modelled the figure, chased up the bronze casting of the boy, carved the frieze of water birds and creatures, and the incised inscription *in situ*. The flutings and architectural enrichments were carved by Mr. Dow at the mason's yard.

Mr. H. J. Harding, a member of the staff of the architecture school at the Royal College of Art, supervised the execution of the work.



DETAIL OF
THE BRONZE BOY.

H. J. Dow, Sculptor.
Approximate height 4 ft. 6 in.



PLAN OF THE GARDEN AND FOUNTAIN.

THE PEARCE MEMORIAL GARDEN AND FOUNTAIN.



Plate IV.

May 1926.

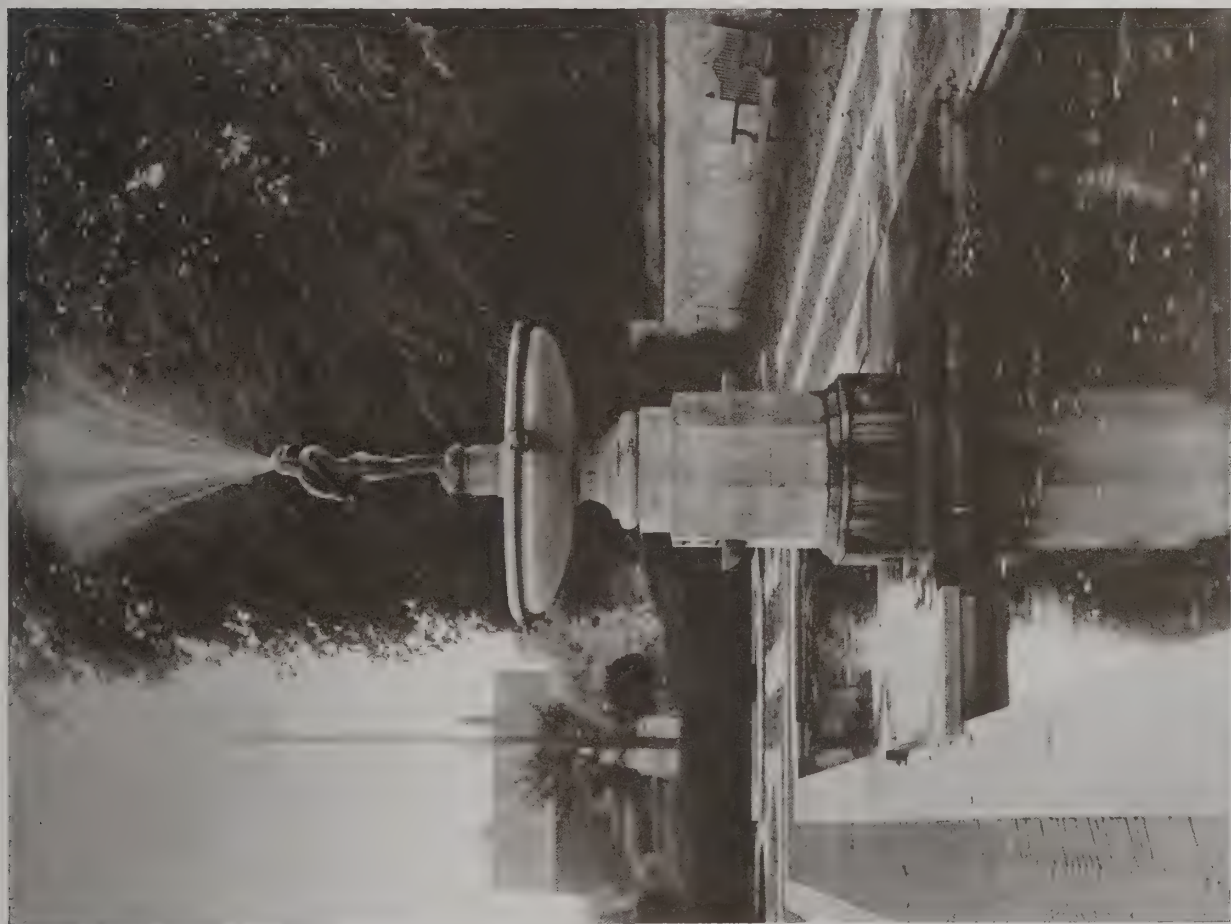
FACING THE HIGH STREET.

Showing the drinking fountain and dog-lap; fishes have a refuge beneath the central platform. The incised inscription runs round the upper octagonal course. A frieze of water-birds and creatures in low relief is carved below.

THE LIBRARY
OF THE
UNIVERSITY OF ILLINOIS



LOOKING TOWARDS THE TOWN.
Sentinel trees will grow at the end of the paved walks on either side.



LOOKING FROM THE TOWN.
The boy with the fish standing on a tortoise is bronze. The fountain basin is a fine monolith of Portland stone. The fish-heads on either side are bronze.



FROM THE HIGH STREET, SHOWING THE LILY PONDS AND FOUNTAIN.
The garden is divided from the High Street by a low stone wall with oak posts at the central entrance.

Selected Examples.

IN CONTINUATION OF "THE PRACTICAL EXEMPLAR OF ARCHITECTURE."

A Survey of Seventeenth- and Eighteenth-Century English Domestic Architecture.

The Deaf and Dumb Asylum, Lower Clapton Road, London.

BY TUNSTALL SMALL AND CHRISTOPHER WOODBRIDGE.



THE GATES.

THIS excellent example of a brick house is now used as a deaf-and-dumb asylum, and shows many admirable qualities and marks, the work of a conscientious architect of the period.

The quite symmetrical treatment of the front is full of interest, and viewed from the road, with the gate piers and ironwork in the foreground, the effect is pleasing in the extreme.

The basement story is in this example entirely of brick, and well marked by a set-off to form a base for the upper stories.

The cut brick label mouldings returned on themselves over the first floor windows are exceptionally good, and the gauged brick panels below the windows give a vertical effect.

The central features, including the dormer above the wooden entrance door, which is fine in proportion and workmanship, are carefully marked out and elaborated without in any way competing with the door case.

Even the white dies to the parapet—which are uncommon—are

ornamented in the centre to assist in emphasizing this central effect. Also the breaking out of the brick cornice.

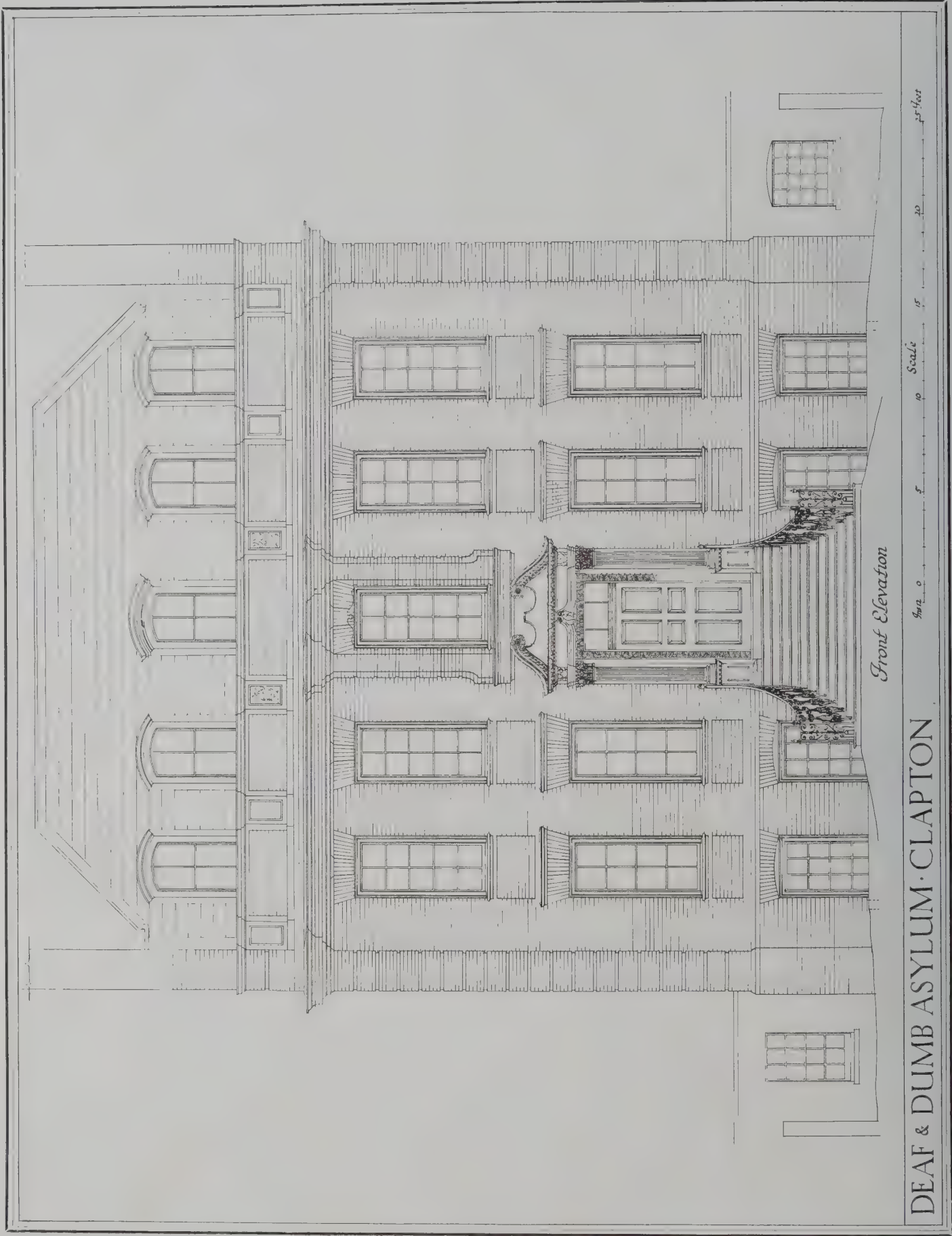
The mouldings throughout are refined, and the carved architecture to the door is particularly good.

The dove, as an emblem of Peace, is comfortably perched on the door lintel, and also occurs on the top of the wrought-iron entrance gates.

The approach from the road is through a very fine wrought-iron entrance gate of the period, and has brick piers with stone caps and vases of fruit; these are flanked on each side by brick walls with stone capping, the wall at the far ends of the forecourt being ramped to receive fine lamp brackets.

From the gate to the stone steps the forecourt is paved in alternate layers of light and dark stone.

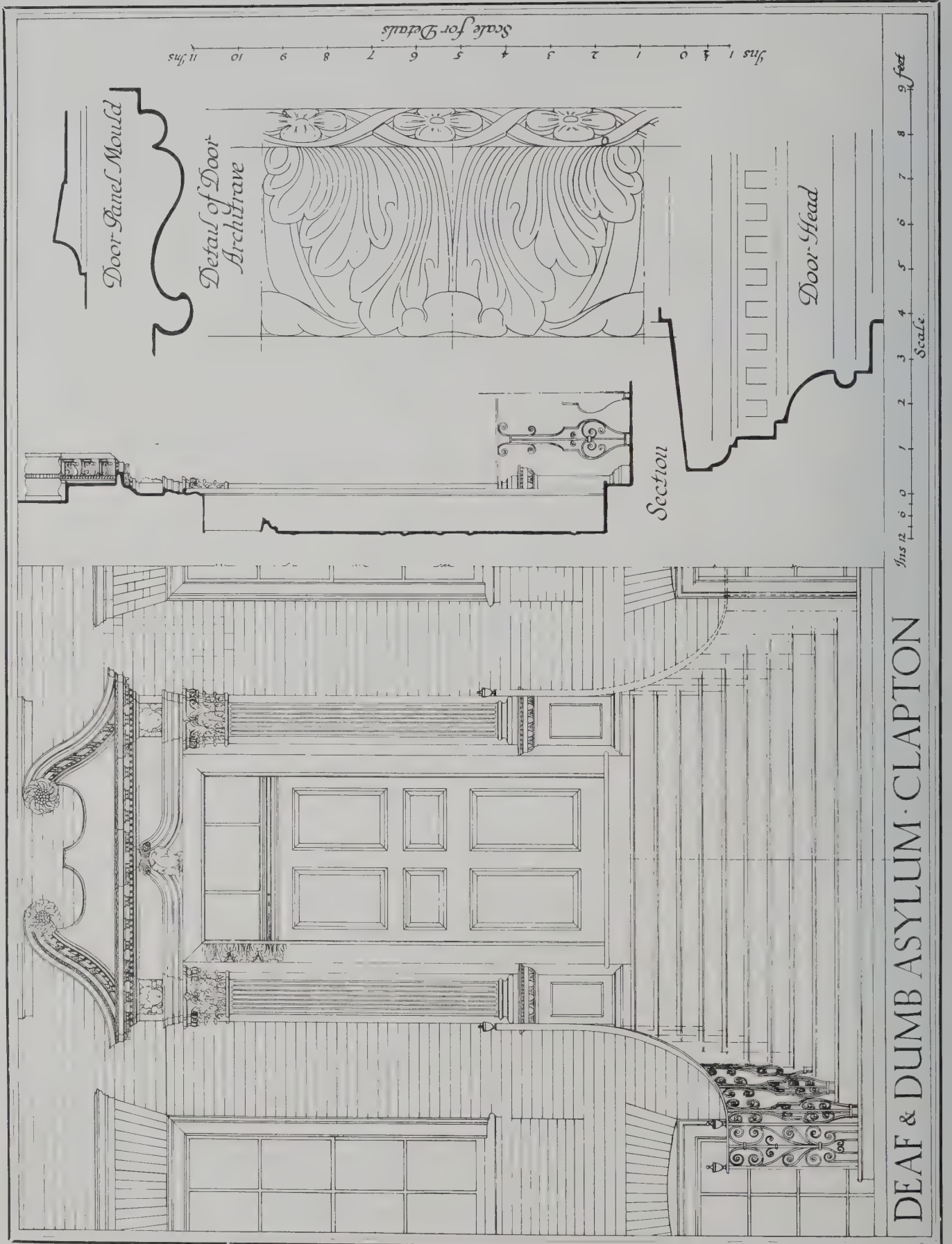
The flight of steps spreading at the base adds greatly to the dignity and importance of the entrance, and has well-designed iron balusters—well adapted in form for their purpose.

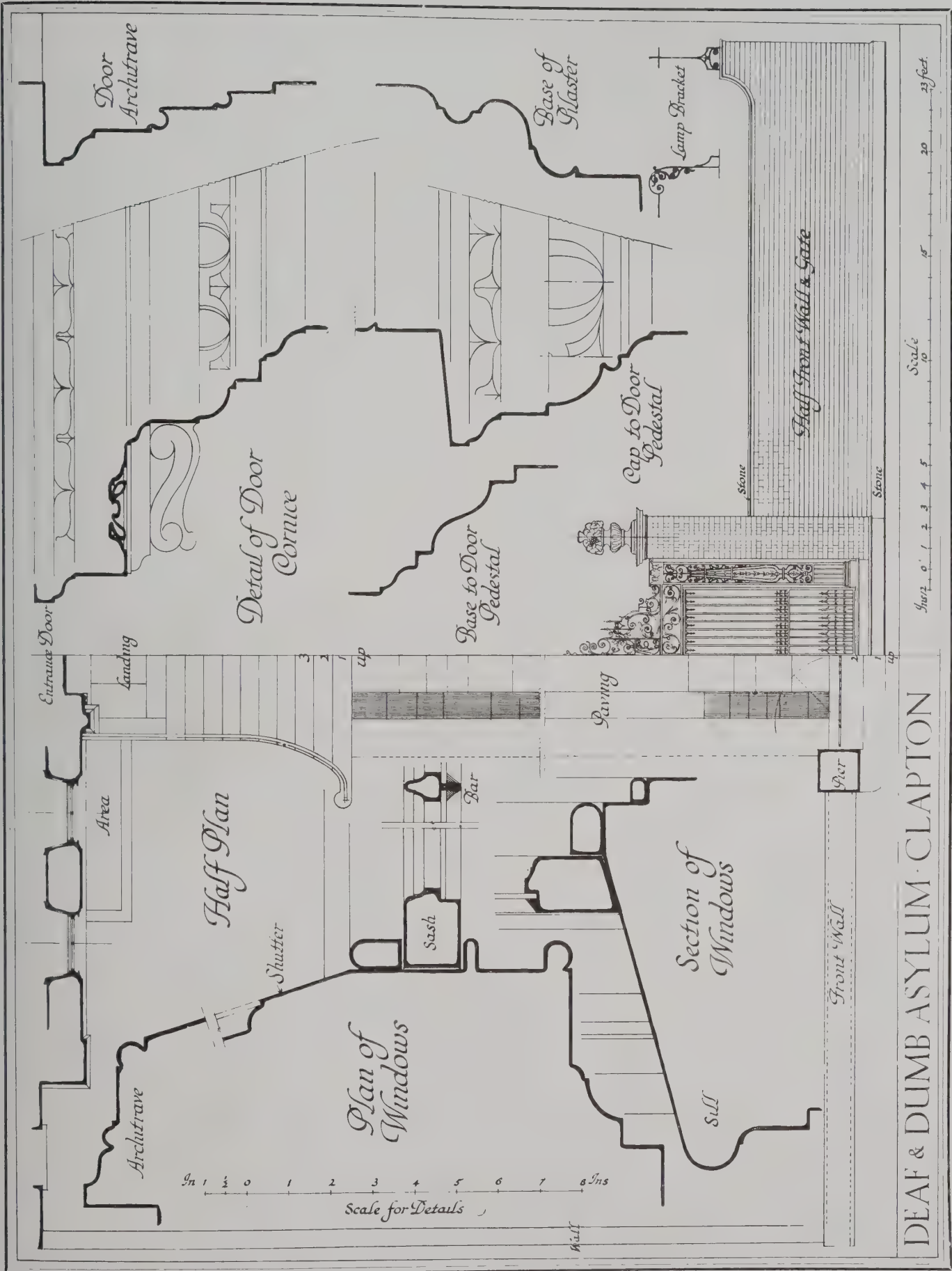


A SURVEY OF SEVENTEENTH- AND EIGHTEENTH-CENTURY ENGLISH DOMESTIC ARCHITECTURE.

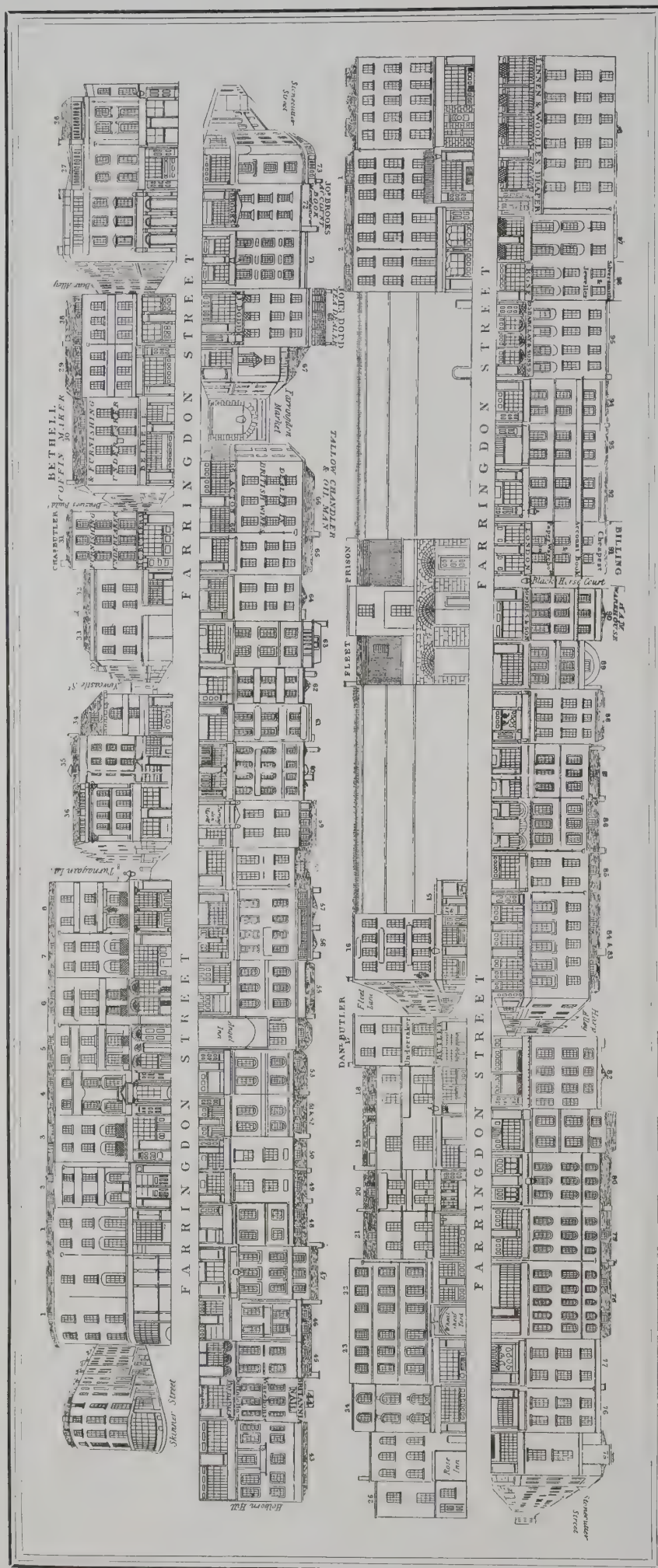


THE FRONT.





A SURVEY OF SEVENTEENTH- AND EIGHTEENTH-CENTURY ENGLISH DOMESTIC ARCHITECTURE.



FARRINGTON STREET.

No. 18 in Tallis's "London Street Views." Published about 1839.

Speaking of Farringdon Street, Tallis says "it is a broad handsome street, chiefly composed of retail shops; along the centre of which were ranged shambles for the sale of meat, vegetables, fish and other articles, since these have been removed a commodious market has been erected on the western side. This market was and is still denominated Fleet-market, from the Fleet River, which at one time flowed where the street now stands. In the year 1307, it was of depth and width sufficient, we are informed by the historian Stow, that twelve ship's navies at once with merchandize were wont to come up to the bridge of the Fleete." The tide flowed as high as Holborn Bridge, where the water was five feet deep at the lowest tide: . . . after the great fire it was by order of the mayor and court of aldermen, cleansed, enlarged, and made navigable, the sides built of stone and brick, with warehouses on each side, which ran under the street and were designed to be used for laying in coals and other commodities. . . . During the performance of this work, at the depth of fifteen feet were found several Roman coins in silver, copper, brass and other metals but none of gold. There were also found a number of Saxon antiquities, spurs, weapons, keys, seals, &c. After so much money had been spent upon this canal, it was not found to answer its intention, and consequently was neglected till it became a nuisance to the city, 1739, it was arched over and covered with the Fleet-bridge . . . "

et. . . . "Skinner Street is a handsome street of elegant shops, situated on an ascent; that

part of Farringdon street which connects this street with Holborn-hill, was formerly one of the bridges over the river Wells or Fleet "

"Turnagain Lane is a very narrow street composed of small shops, it is called in ancient records *Windaganlane*, and was so denominated on account of its circuitous way to Turnmill Brook and back again, without any passage over. . . ."

“Farringdon market—This is one of the great improvements of the city, instead of being crowded in the centre of the street, now called Farringdon street, a fine open place has been constructed. The principal entrance to this market is from Farringdon street, up a flight of stone steps which conduits to the vegetable market. There is an opening under a gateway from Farringdon street to the butcher's shambles. . . .

"The Fleet Prison occupies great part of the eastern side of Farringdon street. This was a prison in the reign of Richard I., and is a general place of safety for debtors and such as are in contempt of the courts of Chancery. Common Pleas, and Exchequer. . . . Till comparatively lately the disgraceful practice of performing marriages in the Fleet prison was carried on, the clergyman stood at the door of the goal, and literally invited people to go in and be married. . . . The parties thus united usually retired to a neighbouring gin shop to treat the parson, and there the register of the marriage was kept. . . . The neighbourhood at length complained and the abuse was put an end to by the marriage act to which it gave rise."

Tallis's *London Street Views.*

XXVII—Farringdon Street.



BRITANNIA NAIL
WAREHOUSE.

ALTHOUGH Farringdon Street still exists it is in such an altogether different form from the thoroughfare as portrayed by Tallis, that there is hardly one of his "views" which shows alterations so drastic as does the present one. In the first place, the Fleet Prison, which occupied so large a space in the street, disappeared since so many years ago that when we read of it our minds automatically revert to the eighteenth century, and we are only reminded that the prison had its important place in the earlier years of the nineteenth by reading of the doings of Mr. Pickwick in its purlieus. Again, the formation of the Holborn Viaduct changed the appearance of the street at its north end so drastically that we have difficulty in visualizing the present wide thoroughfare which carries Holborn into Newgate Street in the narrow Skinner Street indicated on the elevation; while one may search long enough for the relatively old houses here depicted in the Farringdon Street of to-day. Some of the old by-ways, like Turnagain Lane and Fleet Lane, are still there, but they are there "with a difference," and are shorn of their ancient proportions, and have long since lost what picturesque features they once possessed.

The history of Farringdon Street is too long a one to be attempted here, for it would mean a consideration of the Fleet River that once ran down it to the Thames, from its source among the hills of Hampstead and Highgate; it would mean, too, a history of the prison which, once destroyed by fire (1666), and again by riot (1780), was rebuilt, and remained as we see it here till 1844, when the Corporation purchased it and pulled it down two years later.

One is therefore confined to saying something in illustration of the thoroughfare as we here have it depicted; and to do this it is convenient to begin at the Skinner Street already referred to (on the top left-hand corner of the elevation), merely remarking that the once notorious Snow Hill, up and down which horses painfully toiled or slid before the coming of the Viaduct, was immediately on the left of the shop shown as then occupied by Bowtell, the bootmaker. Indeed, before 1802, when Skinner Street was formed (it was so called from an alderman of that name), Snow Hill spread over all the site of this thoroughfare. It was in Skinner Street, by the way, that William Godwin had his bookshop, but the railway swept it out of existence, as the Viaduct did the rest of Skinner Street. Turnagain Lane is old enough to find itself mentioned by Stow, and its name is enshrined in an old proverb. Between it and Newcastle Street will be observed a group of interesting old houses (Nos. 36-34), in the

last of which were Powell's wine vaults. Braziers' Buildings, a little farther on, no doubt took their name from the presence here of members of that trade, just as did Butchers' Row in the Strand. It led, as did Bear Alley, into Sea Coal Lane. A little farther on we find the "Rose Inn," with its large yard entrance, at No. 25. Indeed, Farringdon Street was well supplied with such places of entertainment; we have already passed two of them, the Hope Coffee House at No. 32 and the City Coffee and Chop House at No. 29, and probably the "Wheatsheaf," whose yard is indicated between Nos. 23 and 22, was yet another. Fleet Lane was one of the boundaries of what were known as the Liberties, or Rules of the Fleet Prison; the north side of Ludgate Hill, the Old Bailey, and that part of Farringdon Street where the Fleet Market spread itself along the thoroughfare, being the other limitations. We get from Tallis an excellent idea of the outside appearance of the prison itself, with its triple entrances, although the little hole in the wall through which alms were begged from passers-by, on behalf of the prisoners, is not indicated. We all know what the appearance of the street at this point is now, with the tall building of the College of Preceptors rising on the spot where Mr. Pickwick had his "photograph taken," and so many other notable people were incarcerated, according to the good old law which ruled that if a man owed money, shutting him up was the best means of enabling him to earn any wherewith to pay his creditors.

Crossing the street at the point where one Turner, a *cheap* undertaker, as he calls himself, had his shop, we begin to retrace our steps from the then quite imposing premises of Hebblewhite, the *Linnen* [sic] Draper, at No. 96. Passing Black Horse Court we observe the curiously rounded roof of No. 89, the shop of a candle-maker, with a butcher's next door, and so reach Harp Alley, which ran into Shoe Lane, where Kerbye once sold the hooks recommended by Izaak Walton, who, if anyone, ought to have known about such things. Farther on, at No. 76, were the Farringdon Dining Rooms, and Stonecutter Street, which then led to Farringdon Market, a place which Tallis calls one of the great improvements of the City, because it was really the Fleet Market moved to a more convenient spot; at this time it had only been in existence here for some twelve years, and its more imposing entrance is shown between Nos. 66 and 67. Yet another way to it was under No. 59, as can be seen, this being the special entrance to the meat section of the market. At No. 56 a Mr. Hiley kept the Eagle Coffee House, and next door was the high arched opening into the Angel Inn (which, curiously enough, Tallis does not include in his Directory).

The remainder of the shops do not call for special notice, except that their frontages exhibit those old-world characteristics, with their, in some cases, interesting shop fronts, and in nearly all the old tiled roofs, which gave so much of the London depicted by Tallis an air of antiquity and a picturesqueness hard to find in our grandiosely rebuilt City. To-day it is with memory alone that one can associate the interest of Farringdon Street, which wanders away north to the bookstall-lined thoroughfare where bargains have been obtained, although, alas! not by

E. BERESFORD CHANCELLOR.



A PLAN SHOWING FARRINGTON STREET.

Exhibitions.

THE ROYAL SOCIETY OF PAINTERS IN WATER COLOURS.—The summer exhibition, which is the 186th of the Society, was held in the gallery, 5A Pall Mall East, and was quite good along its own very conservative lines. It still remains almost uninvaded by modern ideas in art, and as this may be one of its fondly cherished claims to distinction, we will not quarrel with it on that account.

Having noticed in other exhibitions that the close proximity of a work, say, by Matisse, to old-fashioned works has a devastating effect on the latter, making them look like dirty pieces of linoleum, the introduction of a decided note of modernity into this show might cause its disintegration as it is now constituted.

But in spite of the general attitude of this society there are a few works exhibited which may prove to be the thin end of the wedge which will cause the acceptance of fresher views on art and the gradual enlightenment of the members.

Mr. Charles Gere's works are among the most interesting shown. There is a quiet maturity of thought in his pictures; his understanding of what he wants to do has enabled him to eliminate all grossness and retain a sort of primitive beauty which has a clean spiritual quality.

Sir C. J. Holmes—whose work I have on former occasions praised in these columns—is disappointing; he appears to have got into a groove; his works have become rather aridly intellectual and mannered; they are now too easily recognizable at a distance by their gloomy melodramatic skies and windy trees and stagnant ponds, and a positive colour thrust rather violently in upon a general scheme in monochrome.

Sir Charles seems to start his work in a chosen formula, which as it progresses he appears to lose; he becomes confused and undecided and, apparently forgetting his original intention, adds irrelevant colour.

As a good illustration, imagine a picture by, say, Carrière, painted practically in dilutions of raw umber and white, suddenly having thrust upon it a full brush of prussian blue or any other positive colour; or the same effect could be produced by sharply striking a drum in the middle of a tone poem by Debussy.

As Sir C. J. Holmes is not in any sense a colourist, he had much better stick to his formula, which enables him to do justice to his characteristic talents, which are a definite and strong sense of shapes and contours, and an assured knowledge of composition.

Mr. Henry Payne is a very sincere and sensitive water-colourist: his "Harvest Moon" (90) is a very charming little work, done in the English traditional manner.

Mr. Clausen, with his experienced hand, is able to inform us of a great deal with a few simple washes. He is alert to most of what goes on in the world of art, and is not afraid to play about with new methods. His "Autumn Sunset" (79) is quite a Van Gogh-like attempt to render the direct rays of the sun.

Mr. Francis Dodd shows some very good work; his "Gloucester Gate" (131) is full of feeling, and shows that he is sensitive to the effects of light and atmosphere to transform and make interesting scenes which would otherwise be commonplace.

There is vigour in the works of Mr. Walter Bayes, but his colour-effects are rather monotonous, as well as being harsh and repellent.

Among the other artists exhibiting are Mr. Cayley Robinson, whose work is always of a competent and restful character, and Mr. Arthur Rackham, the sameness of whose illustrative drawings has now become extreme.

It is my ambition at some time to deal in these columns with works by entirely unknown artists. But it is often surprisingly hard to find works really worth commenting upon which are not by men more or less well known. But I will try to do this; perhaps the forthcoming exhibition at the Royal Academy will give me the opportunity.

THE WHITECHAPEL ART GALLERY.—The exhibition of modern Swedish art held here was at least not dull; it was to a certain extent controversial—and has not Mr. Shaw laid it down that unless a thing be of a controversial nature it is of no interest whatever?

The general impression one has is of haste and uncertainty, of sloppiness in technique, and of structural weaknesses in forms. Very much of the work is entirely imitative; in many cases it is derived from Matisse, but not, one feels, with an understanding of what are Matisse's aims, but impulsive and chaotic covering of canvases; not like Matisse, who in a few strokes could give the essence of something he had clearly perceived, and behind which was the force of the idea thus perceived.

From the twenty-three short biographical notes of these artists printed at the beginning of the catalogue one finds that twelve have studied at the Matisse Academy in Paris; so evidently it is *Matisse* that the bulk of the younger painters pin their faith to.

Mrs. Sigrid Hjerten-Grünwald, who is one of the most Matissey artists exhibiting, may be selected as an average example. My first impression of one of her pictures was this: I was conscious that there were some steamers in it, and they seemed to be in violent motion, the sky and everything surrounding them appeared to be in a state of hysterical movement, and I thought: "Ah! this is obviously two boats colliding in a hurricane, and is probably called 'A Collision.'" Upon referring to its number in the catalogue for confirmation of my impression, I found it was called "A Crane"! So I looked again and saw, projected across the front of the picture, and against the other part which I had first noticed, and which constituted the background, a shape indicated by some black lines, which I saw was the projecting arm of a crane; so it was the *crane* which was in a state of expressionistic agitation—the ships were peacefully at rest alongside the wharf!

Among others who have been influenced, but not submerged, by Matisse, was Mr. Birger Simonson, whose painting, "Miss Ekman" (31), is simple and open and broad in treatment, and the light and shade have been well managed, breaking up the surface into interesting patterns; his "Two Artists" (51), treated in the same manner, is also interesting.

Mr. Kurt Jungstedt's "Portrait of the Artist's Wife" (159) is easily and simply brushed in, and shows his assimilation of various French styles, which he is able to give out in a distinctly individual manner.

"Two Northland Girls" (155), a painting of two girls' heads on one canvas, by Mr. Leander Engström, is carried out in a blonde scheme of colour: the masses of hair being simply defined as puffy shapes, and although the structures of the faces have been well observed and respected, they have been reduced to the very simplest forms.

The work of Mr. Einar Jolin is decorative, and the childish primitive technique with which his "Stockholm—Midsummer" (80) is painted is amusing and suitable to the subject. His "Venice" (142) is good, too, but there are at least three pictures in it, and the same can be said of his "Funeral in Florence" (143). But this young artist is one of the most promising of the exhibitors.

Mr. Isaac Grünwald's portraits are inclined to be rather flabby in drawing and construction, but his "Nude" (158) is very ably painted.

The painters who seem to be more distinctly Swedish affect a certain definite trend in their choice of colour; they appear to lean towards schemes in green, black, and red—and their handling of paint has an aggressive and rather brutal touch, especially in the portraits of men—unless it is that in Sweden there are many potential Mussolinis.

The work of Mr. Acke Sjöstrand is at present a little uncontrolled and impatient, and his fondness for oil-paint is rather an obsession with him. His "Dutch Woman" (97) is perhaps his best; he has clearly observed and delineated the character of this Rembrandtesque old woman.

In conclusion I think I cannot do better than quote a remark Matisse once addressed to one of his students: "You are not committing suicide if you lean more on Nature and strive for an exact reproduction. You must first subject yourself to Nature, recapture it, then motivate it and perhaps even heighten its beauty. But you must be able to walk well on the ground before you get on the tight-rope!"

RAYMOND MCINTYRE.

The
Architectural Review
Supplement



Craftsmanship
Views and Reviews
A London Diary

MAY
1926

English Furniture.

Furniture for the Modern Living Room.

I.—Cabinets with Glazed Doors.

By John C. Rogers.

SINCE the seventeenth century, when cabinets with glazed doors were introduced in this country, they have occupied a position in the front rank of decorative furniture; always imposing a severe test on the craftsman's skill, they bear witness to the fine traditions of English cabinet-making, and the numerous types produced during the eighteenth century provide very valuable material for modern students and designers.

Since economy is now the order of the day in all kinds of work, cabinet designs handled in a quiet and reserved manner have special importance, inasmuch as such pieces, often intended purely for display of bric-à-brac, etc., are hardly utilitarian furniture, so that the desire of the designer to "break out" with embellishments in carving, inlay, and painting is quite understandable and quite readily excused. But to cut out the trimmings and yet achieve success demands considerable skill born of much practical experience and academic study. Probably because we have in mind the delightful simplicity of old English country-made pieces, we naturally think of oak as the right material for plain, direct modern work. Amongst present-day craftsmen none expresses the relation of material to design with more sincerity than Gordon Russell, whose corner cabinet or cupboard (Fig. 4) is about as direct an example as one can imagine, but it is, nevertheless, full of interest from all points of view. Octagonal posts or stiles, with a varying light at each face and angle, provide the dominant vertical lines; this section is ideal for the framing which meets at angles of 90 deg. and 135 deg.



1. A WIRELESS CABINET MADE FOR H.M. THE KING.

Designer: AMBROSE HEAL. Craftsmen: HEAL'S

Observe the edges of the carcase rails and the lower door frames; they have the flat splay so typical of Mr. Russell's work, which he uses in preference to mouldings, and allows it to die out by an easy curve just short of the shoulder of the tenon.

The glazed door, being the centre of attraction, is enhanced and its central pane emphasized by the delicate inlay of ebony and yew that borders five panels producing a cross form, and the crown glass also is a most valuable point, with its beautiful reflections. The old English pin hinges are used to hang the doors; it is good to see them coming into use again.

In Fig. 3 is seen a very valuable example to the student and, in fact, to all who essay furniture design; mouldings in the ordinary sense are again absent, again there is no cornice—in fact, it is merely a composition in rectangles and flat surfaces. But those two vital factors, mass and proportion, have received the most careful consideration at the hands of its designer, Mr. Ambrose Heal, and by their precise adjustment he has produced a cabinet of considerable merit.

The contrasting tones of English cherry and walnut for the edging are very valuable to a design in which proportions are studiously marked off, but the value of the dividing strip on the lower door panels is, I feel, open to question; it certainly continues the line of the vertical glazing bar, but is it necessary to the composition?

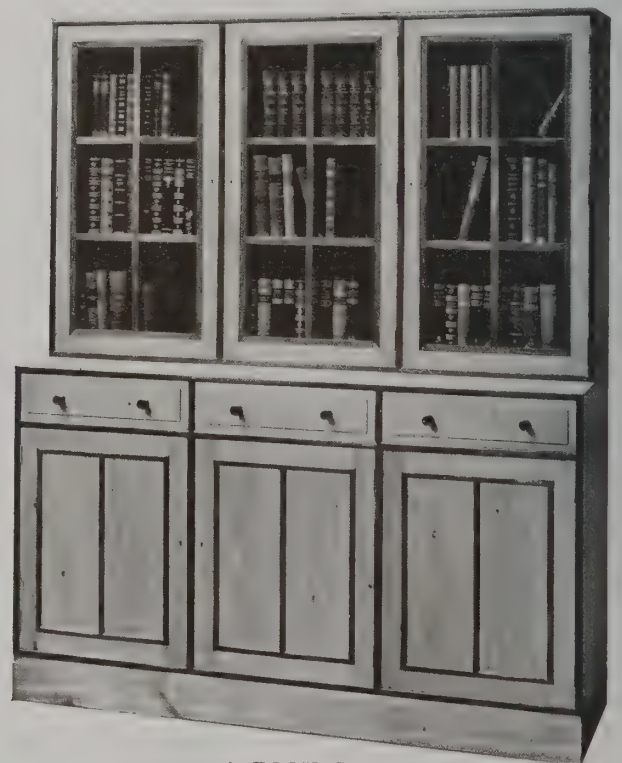
A china-cabinet of very pleasing form upon an open stand (Fig. 2) revives an early treatment in the fenestration; designing in walnut, Mr. Heal has employed a late-seventeenth-century method of using a half-round glazing bar standing above the



2. A CHINA CABINET.

Designer: AMBROSE HEAL.

Craftsmen: HEAL'S.



3. A BOOK CABINET.

Designer: AMBROSE HEAL.

Craftsmen: HEAL'S.

surface of the cross-banded door frame. It is a most interesting idea, generally carried out in cross-grain walnut backed on to oak in the original old work, to which there are practical objections; in modern work, therefore, the whole bar is run out of the solid. The glass pane is the unit in this design, the centre pair of doors being proportioned by it, and dominating the composition; their importance is enhanced by the recessed wings and the stepped top line, but the altered proportion of the top side panes is a little harmful to the rhythm. The square-legged stand, with trestle feet, is most successful.

As an amusing variant of the purely rectangular design, Fig. 1 is an excellent example, especially as it is the work of the same designer as Figs. 2 and 3, viz. Ambrose Heal. The particular interest of this piece is the bar work of the doors, which is carried out in ebony within a mahogany frame. It is a striking and successful treatment, calling for the highest standard of workmanship and finish. The slender legs are saved from an effect of weakness by the tray let in flush with the stretcher frame. Being a wireless cabinet no glazing was required; pleated silk behind the bars allows sound to pass. Inlay, quartering, and stringing lines all have a part in the decoration of this fine piece.

We will pass on from this group of Heal designs to a cabinet by Bath Artcraft, Ltd. (Fig. 6), which expresses in excellent manner the relation between material and design, and in that respect is comparable with Fig. 4, but in this case the designer has preferred to rely to some extent upon the traditions of eighteenth-century mahogany furniture; this is seen in the use of the key pattern, the bar work, and the treatment of the lower stiles and rails, which also are suggestive of some Regency work. The cabinet is designed with a splayed front, and the proportions are very good, but the designer found a stiff problem in the fenestration. The marginal and diagonal bars of the door are very pleasing, with the oval rosette very happily placed; the splayed lights, however, seem unfinished by comparison, and I feel that while they cer-

tainly are too narrow for the diagonal bars, the vertical margin bars should have been included, but it is one of those points requiring trial and experiment, and no doubt the designer put it through the test.

I will conclude this article by illustrating two fine examples of costly cabinet-making designed by J. H. Sellers, and exemplifying the most skilful use of various exotic woods laid in veneer, with marquetry and inlay. Fig. 5 is yet another piece which testifies to the designer's intimate knowledge of eighteenth-century methods and styles, yet it is altogether fresh; one feels that Robert Adam might have designed something like this had he been less a slave of the antique, had he cut out his swags and pateræ, and made more use of geometry.

The glazing bars of the upper part, while arranged in a well-known pattern, are new in section, and the door, with its cross-banded satinwood frame, is particularly happy; the receding curve of the top is a good point, but might have been steepened somewhat to compensate for foreshortening. The lower part has a serpentine front, faced with a pair of doors having cross-banded borders and panels quartered by a fine ebony line; the inlaid surrounds have clever and interesting corner patterns, the whole panel being repeated at the sides.

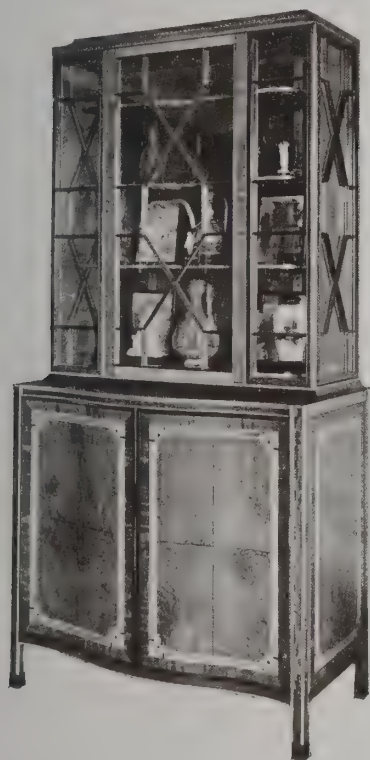
In contrast to this cabinet, but still essentially geometric, Fig. 7 illustrates a remarkable curvilinear design. It will be seen that the interlacing wave line forms a pattern unit which develops from the solid parquetry base panel and sets the form and proportions of the glazing. Such a piece as this is proof of the superb quality of modern British cabinet work, its execution is faultless, and no doubt it will be handed down to become in the future a rare antique piece of early twentieth-century craftsmanship.

Next month I will illustrate and describe other types of cabinet work, including a remarkably fine collection of miniature pieces having colour decoration.



4. A CORNER CUPBOARD IN OAK.

*Designer: GORDON RUSSELL.
Craftsman: C. BEADLE.*



5. A CABINET IN MARQUETRY AND INLAY.
Designer and Craftsman: J. H. SELLERS.



6. A CABINET IN MAHOGANY WOOD.
Designer: C. A. RICHTER. Craftsman: BATH ARTCRAFT.



7. A CABINET ILLUSTRATING REMARKABLE CURVILINEAR DESIGN.
Designer and Craftsman: J. H. SELLERS.

The Modern Movement in Continental Decoration.

I.—The Evolution of the Ensemblier.

By Silhouette.

[We publish this series in accordance with our policy to review the architectural activities of the world. It may not be out of place, however, to formulate the attitude of THE ARCHITECTURAL REVIEW towards the designs which are illustrated in this and any succeeding articles on the subject of Modern Decorative Art.

In our opinion the work here shown is not necessarily sympathetic to the English temperament, and it is far from our hope that we should be thought to be advocating any slavish imitation of contemporary French or Continental ideas, which are themselves avowedly experimental. Such a course would be not only subversive of the cause of English art, but also of the spirit of the Modern Movement.

At the same time, we would commend to our readers the attitude that has evoked this work—that provocative and challenging attitude

towards problems which is the marrow of the modern spirit: a highly-stimulating phenomenon. And lest any should think that England has no part in such a company, let them remember that the father of the whole Modern Movement—avowed by the French designers themselves—was William Morris.

As to the ensemblier, a study of his methods will repay those who believe that in a reconciliation between art and industry, and in a revival of the spirit of craftsmanship, lie the main hopes for the future of art. The French have tackled the problem while we talked about it, and the ensemblier (a new word for a new person) is the outcome of their first step towards its solution. Who the ensemblier is, and how he works, may be found in the following article.—The Editor.]

IN THE ARCHITECTURAL REVIEW of July, 1925, a thoughtful study of the Exposition Internationale des Arts Décoratifs et Industriels Modernes, held in Paris that year, contains the following words: "and the ten pylons at the Concorde entrance stand like a sign from God, portentous of the future."

Less than a year has passed, and already the signs are taking a definite form.

Those who were fortunate enough to have visited the Paris exhibition will not need a reminder that it was frankly modern. The very spirit of untrammelled fancy seduced, taunted, and often shocked the senses. Paris in 1925 focused a movement that for many years and in many lands had sought tangible expression and an outlet for its energies.

The story is summed up in bald English by the words *modern movement*. Like all good stories, the tale has its humour, its pathos, its absurdities, and its heroics. But its plot is simple. It tells of hands stretched out by craftsman to manufacturer, by industry to art.

England, alas! is last of all to realize the true relation between art and industry. Money-sense, modes of manufacture, ingrained conservatism, all tend to strangle the artist. Yet it is to the artist the world owes her pleasures—owes all, and often pays nothing. Why should the skill that gives grace to stone, form to wood, and colour to fabric not be employed in their making? Cannot the manufacturer make beautiful things instead of plain ones? Should not every article of humble utility be also a thing of beauty, beautified alike by fitness for purpose and by intrinsic grace of form? Should one be instantly put under lock and key for maintaining that beauty and profits are not irreconcilable?

In England, for various reasons, the problem is as yet almost unsolved, but in France it has been definitely attacked with a great measure of success.

Let us see how the French have tackled it in the field of decoration.

Suppose for a moment that you are a Parisian and wish to have your house decorated. There are four people you can go to. You can go to an architect; to a commercial firm of decorators; to an individual artist; or to an *ensemblier*. Any of the first three



A MODERN FRENCH ENSEMBLE.

Designers: The carpet by CLAUDE LÉVY, the sculpture by JOSEPH BERNARD, the ensemble by A. LEVARD.
Craftsmen: THE ATELIER PRIMAVERA.

courses you can follow in England. The fourth, however, is an entirely French product. And it is the *ensemblier* who to-day is influencing so profoundly French industry and French thought. The vitality of the modern movement in decoration—one might almost say its existence—is due to the *ensemblier*, or at any rate to the spirit in which he works. On him, therefore, our inquiry must concentrate.

Paris, unlike London, has never been entirely bereft of artist-decorators, who, either alone or in conjunction with an architect, have decorated the rooms of fashionable people. About fifteen years ago the French realized that it was a mistake to entrust to one man the decoration of a whole room. The result was too personal, too aggressive. Following this realization, two or more artists began to work in definite collaboration. Groups were formed, naturally composed of those with tastes of a similar kind, and out of those groups grew the firms which are known as *ensemblers*—a word coined to express the idea that each member of the group is working to achieve a final ensemble.

To-day the *ensemblier* may be a registered company or merely a master-artist; he may exist as a firm which includes his collaborators as principals,

or as a firm which calls in outside collaborators as occasion demands. But in every case collaboration between several men exists, and each artist attaches his name to his part of the work.

Ruhlmann started as a house decorator and furniture-maker in 1912, with a partner. Now he is a registered company. Ruhlmann himself designs the furniture, Laurent, his partner, the decorative scheme; and collaborators are called in as they are required—Bernard, perhaps, for a statue, Patout as architect, Gaudissart for a carpet. While Ruhlmann himself is a "firm," his collaborators may retain their professional status.

The methods of the *ensemblers* vary according to the nature of the propositions they tackle. Usually the *ensemblier* himself or one of his principals drafts out the scheme as a whole and then entrusts the details to the appropriate collaborators, who, when their thoughts have been translated on to paper, and the scheme is taking tangible shape, meet to consider the final arrangement. Some firms employ their artists and pay them an annual salary; others pay a royalty, particularly when a number of articles will



2. A MODERN ENSEMBLE.

The entrance to a boudoir designed by Guillemard. The walls are faced in red and gold, with white marble surrounds.

Craftsmen : THE ATELIER PRIMAVERA.



3. A MODERN ENSEMBLE.

Another boudoir entrance on the opposite side of the piscina, by Soguot. The gilded statue is by de Chassaing.

Craftsmen : THE ATELIER PRIMAVERA.

be made from the same design; others buy the design outright for cash.

To any thoughtful person the strength of the position of the *ensembliers* must be immediately clear. Here are groups of first-rate artists working as commercial firms and producing first-class work. Their competition with commercial firms proper must thus be keen and successful. What does the commercial firm do about it? To his everlasting credit, the French businessman has perceived the enormous advantages inherent in the

ensemblier system. Far from trying to injure the *ensemblier* proper he has backed him up and—commercially speaking—taken the wind out of his sails by copying his methods. Take for example the decoration department of the Grand Magasin au Printemps, known as the Atelier Primavera. To-day it is nothing more nor less than a firm of *ensembliers*. It pays salaries to its regular staff of designers, and the work is put out under the names of the artists responsible. If the help of outside collaborators is needed they are called in as consultants. There is no



4. A MODERN ENSEMBLE.

A great piscina, the basin of which is filled not with water but with glass. Designed by A. LEVARD and carried out by the Atelier Primavera, the decorating department of the great Paris firm, the Grand Magasin au Printemps. In this case the firm itself is the client, but far from giving the scheme to anonymous designers on the staff, the firm, following the example of the *ensembliers*, obtains as collaborators well-known artists, whose names are then given as designers. Thus the statue is by JOSEPH BERNARD, the piscina by A. LEVARD, the carpet by CLAUDE LÉVY, the boudoirs opening out of the piscina by GUILLEMARD and SOGUOT. It will be obvious at once that this method substitutes for the atmosphere of trade an atmosphere of artistic endeavour, which is an immense commercial asset to the firm involved—an example of the reconciliation possible between art and trade.



5. THE HALL OF A TOURIST AGENCY.

An essay in concrete. The way in which colour and life are obtained by the subtly unsymmetrical floor patterns is most ingenious.

Architect: ROB MALLET-STEVENS.



6. A STUDY IN THE HOME OF M. GARDINER.

THE COLOUR SCHEME: Walls, stippled white; floor, emerald green; upholstery, green; furniture, walnut.

Architect: ROB MALLET-STEVENS.

anonymity. The artist gets the credit for his work. The bad old anonymous commercial system is finally discredited.

Let us now turn for a few moments to some of the schemes produced by the different types of French decorators, taking first the *ensemblier*. Fig. 8 shows a recent creation by Ruhlmann of Paris. Solid comfort is well exemplified here; the deep, low divan fashioned from Macassar, or red ebony, the walls covered with a damask-patterned paper in grey on a lighter grey, and the timbered ceiling painted grey between the timbers, combine in a harmony of low key.

A touch of height and dignity imparted by the standard lamp with its coloured shade is the natural complement of the quiet but simple marble fireplace surround. Comfort again predominates in the modern version of the fireside settle, with its adjacent table of solid construction, the whole relieved by the printed silk velour coverings of the chairs.

The scheme is completed by the all-over pile carpet of a soft fawn colour enlivened by floor cushions of rich but subdued colouring.

The bedroom, Fig. 9, is another example by the Ruhlmann group. The walls are papered in blue relieved with a gold pattern, the furniture is of red ebony inlaid with ivory and colours. The bed is set against a wall-



7. THE OFFICE OF THE DIRECTOR OF THE MAISON HOUBIGANT.

Carried out in walnut, richness being imparted by the use of burr walnut veneering.

Designer and Craftsman: DOMINIQUE.

hanging of blue satin suspended by loops from gilded pegs in the simple coved-cornered ceiling.

The combination of black silk sheets and pillow-slips with the magnificent fur coverlet on the bed is masterly and effective.

In subsequent articles some further examples will be given of the work of the *ensembliers*. It is surely in this direction that the solution of the problem can be found in England: a happy combination of capable artists working in harmony, under the controlling genius and inspiration of a dominating personality.

Figs. 1 to 4 illustrate the work of the Atelier Primavera, the modern furnishing and decorative section of the Grand Magasin au Printemps.

The piscina, Figs. 1 to 4, is from designs by A. Levard, the carpet by Claude Lévy, and the white marble statue (Fig. 1) by Joseph Bernard.

The table is in red and gold lacquer, the walls faced in red and gold are relieved by the simple white marble surroundings.

In Fig. 3 can be seen the opening, supported by columns, which gives access to a boudoir designed by L. Sognot; a central feature is the gilded statue by de Chassaing, while, at the left, the black ebony figure of a Nubian slave serves as a fitting contrast to the impressive richness of the composition.

On the opposite side is another boudoir designed by



8. A DRAWING ROOM BY A FIRM OF ENSEMBLIERS.

COLOUR SCHEME: *The wallpaper, grey; the timbered ceiling, grey; the carpet, a soft fawn; the furniture, red ebony.*

Craftsman: RUHLMANN.



9. A BEDROOM BY A FIRM OF ENSEMBLIERS.

COLOUR SCHEME: *The wallpaper, blue relieved with gold; the wall-hanging behind the bed, blue satin; sheets and pillow-slips, black silk; coverlet, fur; bed and furniture, red ebony inlaid with ivory.*

Craftsman: RUHLMANN.

Guillemard, flanked by black and gold silk cushions. The *ensemble* has architectural merit, rich but subdued colouring, a quality attained solely by the proper use of rich materials, and is entirely devoid of any theatrical flavour, despite the somewhat barbaric conception.

Two examples are given of work by individual craftsmen. Fig. 7 is the bureau or office of the director of the Maison Houbigant, executed entirely by Dominique. The scheme as a whole is carried out in walnut, richness in the panelling being imparted by the use of burr walnut veneering.

The library (Fig. 10), by Pierre Chareau, is a characteristic example of this great craftsman's work. Chareau has the soul of an artist, coupled with the manipulative dexterity of the skilled craftsman. For him, constructional work has no secrets, and his creations carry the distinguishing features of a wise and logical use of the proper material in its appropriate setting.

Here again walnut is the favoured wood, but here no concessions are made to gain richness of effect from the surface texture: line, form, and balance are predominant.



10. A LIBRARY BY A CRAFTSMAN.

COLOUR SCHEME: *Woodwork and furniture, walnut.*

Designer and Craftsman: PIERRE CHAREAU.

The novel telephone table with its segmental movable leaves, each self-supported, is interesting, while the robust chairs with their deep upholstery and comfortably-inclined backs invite prolonged study of the adjacent books.

Finally, we come to the architect. In France, though the architect still works to a great extent on his own, the tendency is for him to collaborate with an *ensemblier*. Fig. 5 shows the

hall of a tourist agency designed throughout by Rob Mallet-Stevens. The treatment is spacious and dignified, while the novel and interesting tiled floor in interlaced colours suggests the play of sunlight.

Another example (Fig. 6) by the same architect-designer shows a workroom or bureau in the home of M. Gardiner of Paris.

In such fashion are the French grappling with the problems of art and industry. England may solve them in like manner, or find a fresh solution, but solve them she must, or for ever lose her proper place in the future development of industrial art.

At present the obvious solution seems to be the *ensemblier*, either in the guise of a number of artists setting up as a firm, or as a firm employing a number of artists.

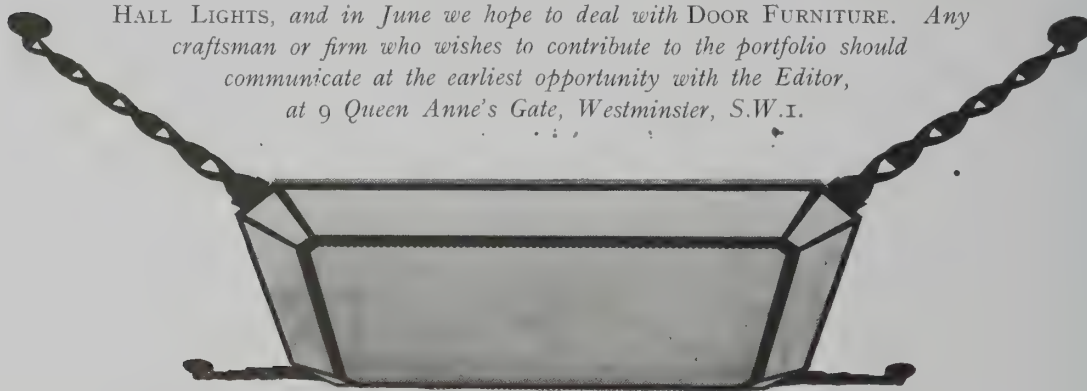
A Craftsman's Portfolio.

Being pages devoted to the Illustration of Fine Craftsmanship.

I.—Hall Lights.

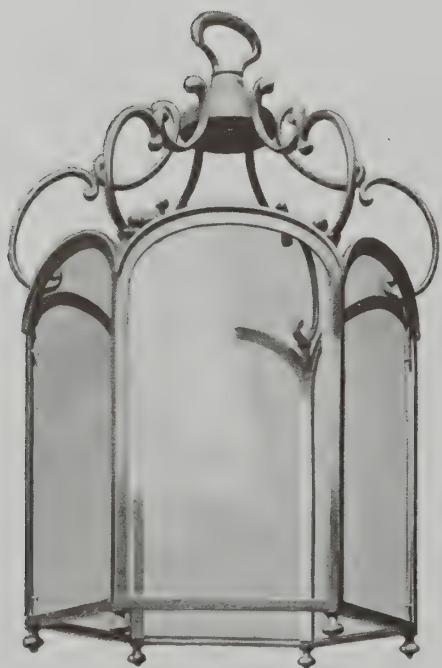
At the present time, when a great many people are making a praiseworthy attempt to improve the way things are made, both their design and workmanship, we believe it will be of value to put on record choice works by modern designers and craftsmen. It is therefore proposed to hold in these pages month by month what may be called an exhibition of good craftsmanship, with the dual purpose of encouraging excellence in design and work, and of giving some practical appreciation to those men—whether individual artists or firms—who are to-day, in the midst of many difficulties, upholding the highest standards. The current portfolio is devoted to

HALL LIGHTS, and in June we hope to deal with DOOR FURNITURE. Any craftsman or firm who wishes to contribute to the portfolio should communicate at the earliest opportunity with the Editor, at 9 Queen Anne's Gate, Westminster, S.W.1.



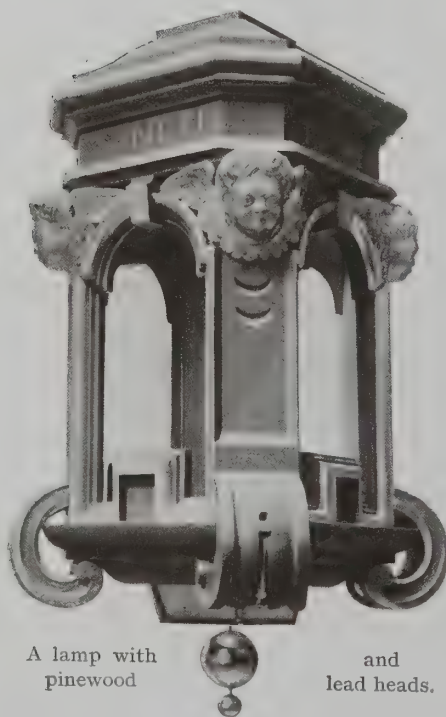
A tray-fitting in wrought iron with opalescent glass. This type of fitting is very useful in a hall with a low ceiling where a considerable amount of light is required, as the four points of suspension are spread out so that the tray itself should be only 9 in. or 10 in. from the ceiling.

Designers and Craftsmen : BAGUÈS.



A lantern with framework and supporting scroll of cast-brass, and clear sheet-glass panes.

*Designer : HAROLD FARADAY.
Craftsmen : OSLER AND FARADAY.*



A lamp with pinewood and lead heads.

*Designers : ERNEST NEWTON, R.A., & SONS.
Craftsman : ESMOND BURTON.*



A hall lantern in forged iron.

*Designer and Craftsman :
E. J. PARLANTI.*



A lantern in brass to hold imitation candles.

*Designer : S. W. HAMLYN.
Craftsmen : LOUIS DERNIER AND HAMLYN.*



A ship's lantern, in metal and glass, suitable for a hall.

Designer and Craftsman : CECIL ERN.



A Chinese hall lantern in bronze and coloured silk.

*Designer and Craftsman :
J. M. PIRIE.*



A clock lantern.

*Designer : C. S. JONES.
Craftsmen : GALSWORTHY'S.*



A hall lantern in polished or oxydized brass.

*Designer and Craftsman :
DUNCAN WATSON.*



A hall lantern of beaten sheet-iron with applied twisted wire mouldings. The supporting uprights are of thicker sheet-iron with tooled mouldings and clear glass cylinders.

*Designer : HAROLD FARADAY.
Craftsmen : OSLER AND FARADAY.*



A six-light centre pendant made in armour bright iron.

Designer and Craftsman :
CECIL ERN.



A wrought-iron ceiling lamp with a Daum glass bowl.

Designer and Craftsman :
EDGAR BRANDT.



A six-light candle centre pendant made in armour bright iron.

Designer and Craftsman :
CECIL ERN.



A fitting in wrought iron and crystals with a sheet of coloured opalescent glass between the two bands on the wings of the butterfly. The rest of the butterfly is made of polished metal. This fitting fixes direct on to a ceiling or wall.

Designers and Craftsmen : BAGUÈS.



A wrought-iron ceiling lamp with a Daum glass bowl.

Designer and Craftsman :
EDGAR BRANDT.



A crystal lantern made with separate petals. The petals receive direct light although the lamps cannot be seen.

Designers and Craftsmen : BAGUÈS.



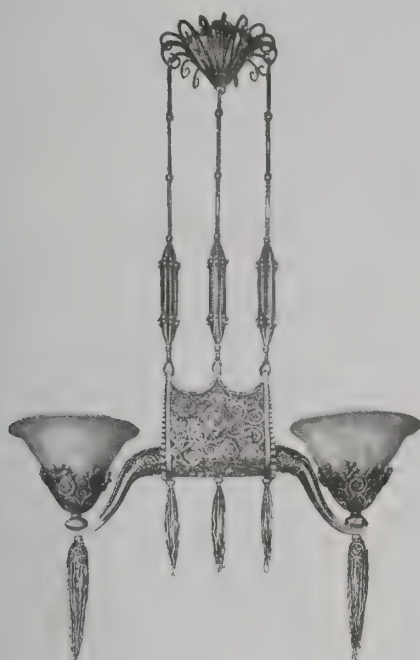
Left.—A ceiling lamp in wrought iron with lights in Daum glass.

Designer and Craftsman :
EDGAR BRANDT.

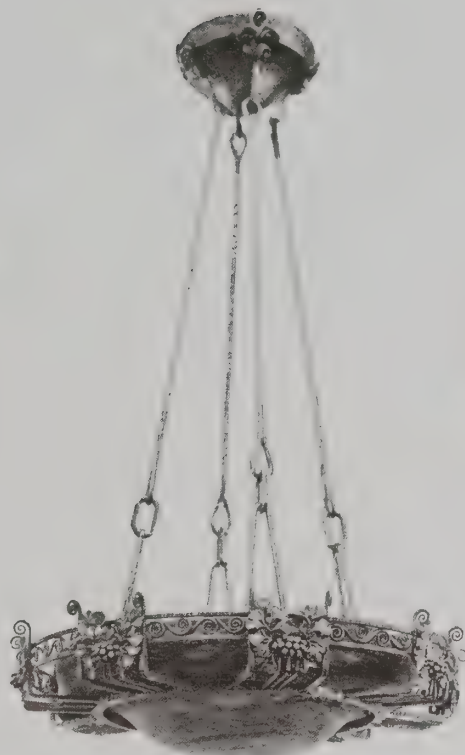


Right.—A wall lantern in forged and beaten iron.

Designer and Craftsman :
E. J. PARLANTI.



A wrought-iron pendant with
two Daum lights.
Designer and Craftsman :
EDGAR BRANDT.



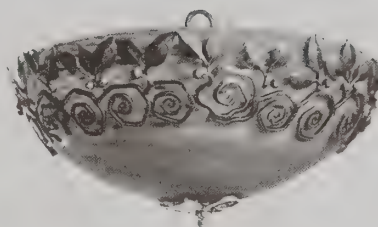
A wrought-iron ceiling lamp with
a Daum glass bowl.
Designer and Craftsman :
EDGAR BRANDT.



A Chinese ceiling lamp in wrought iron
and cathedrale glass.
Designer and Craftsman :
EDGAR BRANDT.



A ceiling fitting designed for a yacht but
suitable for a hall with a low ceiling.
Designer : C. S. JONES.
Craftsmen : GALSWORTHY'S.



A ceiling lamp in wrought iron
with a Daum glass bowl.
Designer and Craftsman :
EDGAR BRANDT.



Left.—A lantern carried out in
wrought iron and opalescent
glass. The metalwork is painted
in three colours, and on each
panel of white glass a design is
also painted.

Designers and Craftsmen :
BAGUÈS.

Right.—A lantern in bronze, and
opaque glass.

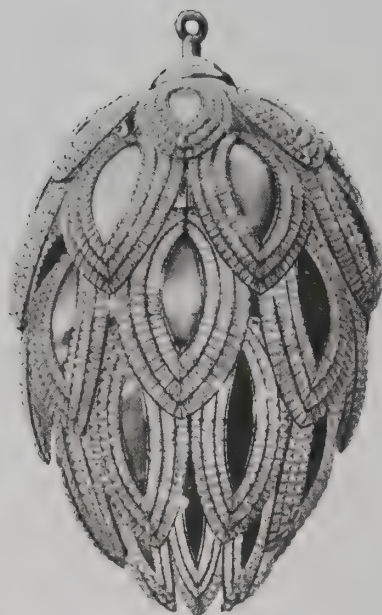
Designer and Craftsman :
H. H. MARTYN.





A ceiling lamp in wrought iron.
Lights and bowl in Daum glass.

Designer and Craftsman :
EDGAR BRANDT.



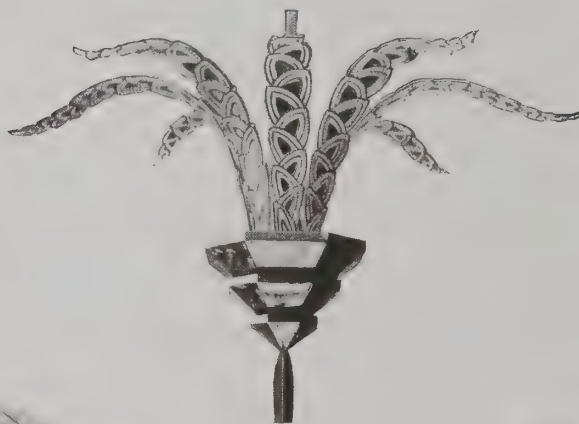
A lantern made of baroque crystals, with a frame of silvered wire. The centre portion of each petal is a polished metal plate. The plates are illuminated by lamps, a space being allowed between each of the petals to let the light pass downwards.

Designers and Craftsmen : BAGUËS.



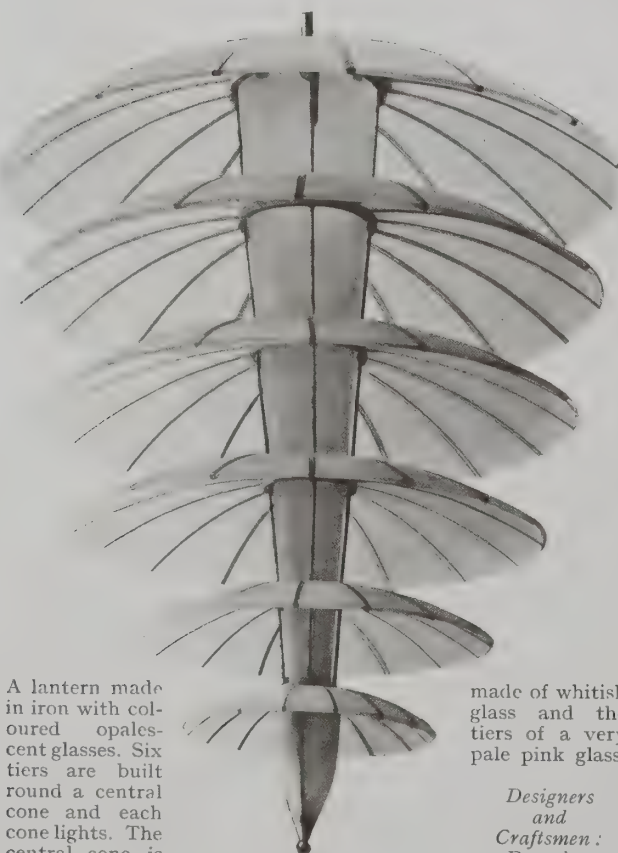
A wrought-iron ceiling lamp.

Designer and Craftsman :
EDGAR BRANDT.



A hall fitting, consisting of a three-tier dish, the tassel in sheet-iron with silver-leaf finish. There are small lights in the two lower tiers and larger ones in the upper tier. The tendrils of this fitting are baroque crystals in a metal frame. The centre part of each panel is a sheet of metal silvered. The tendrils receive direct light although the light from the fitting is indirect.

Designers and Craftsmen :
BAGUËS.



A lantern made in iron with coloured opalescent glasses. Six tiers are built round a central cone and each cone lights. The central cone is

made of whitish glass and the tiers of a very pale pink glass.

Designers and Craftsmen :
BAGUËS.



A crystallantern in five tiers and a dome, each tier having separate petals and lamps. Each tier receives direct

light, although no direct light can be seen.

Designers and Craftsmen :
BAGUËS.



Marble

An impression by Frank Brangwyn, R.A.

J. WHITEHEAD & SONS LTD

Marble Experts

64 Kennington Oval, London, S.E.11

THE LIBRARY
OF THE
UNIVERSITY OF ILLINOIS

Recent Books.

English Gardens.

English Gardens. By H. AVRAY TIPPING, M.A., F.S.A. London: Country Life, Ltd. Price £3 3s. net.

For many years a continual stream of interesting books dealing with divers aspects of gardening has poured forth from the "Country Life" offices. In most cases, the smaller volumes have dealt with one particular section of a garden-lover's interests; in the larger works, the gardens have been merely incidental to a description of the series of country houses.

The new volume by Mr. Avray Tipping thus goes far to fill a gap in this illustrated literature dealing with the English country house, which needed filling, if only to show the reasons why our country houses were considered pre-eminent, and attracted visitors and students from all over the world until the Great War came to destroy the arts of peace.

The earlier folio volumes of the country house series suffer from being too evidently reprints of isolated articles published in a periodical. Mr. Tipping, in the present volume, has endeavoured to remedy this defect by writing a well-illustrated historical sketch of English gardening. In this introduction he gives a broad-minded review of the garden's gradual development from the monk's herb garden, through the various enclosed gardens of the Middle Ages, the grandiose lay-outs of the latter half of the seventeenth century, the gradual over-elaboration and eccentricities of the formalism which led to this type of gardening being laughed at and superseded by the eighteenth-century landscape gardeners, the rise of the romantic school, the resulting blight which fell on English gardening in the first half of the nineteenth century, the revival of the architect's interest in garden design, the battle between the formal gardeners and landscapists, to the final amalgamation of the two styles, which led to the English garden of pleasure again taking the lead over that of all other nations.

This short historical account of English gardening is backed by quotations from contemporary authorities, and is so interesting, it seems a pity the author did not still further expand it. As written, there is evidence of severe compression having been used, to prevent the introduction (with its sixty-four special illustrations) running to more than the sixty-one pages devoted to it.

As a result, this introduction only skims the bibliography of the subject, and chiefly concerns itself with the principles of design, any but the scantiest details of the planting being perforce omitted.

When a second edition is published, it is to be hoped that a much more detailed account will be added of the factors which led to the development of the various types of modern gardens, and of the great increase of the number of hardy trees, flowering shrubs and plants, which form so marked a feature of the English garden of recent years.

The main bulk of the volume (361 pages, including 521 illustrations) is devoted to the detailed description of fifty-two of the best-known gardens, "as they are in our own times."

A chapter—profusely illustrated—is given to each garden, and the sequence is alphabetical, beginning with Abbotswood, Ayscoughfee Hall, and Bodnant, and ending with Warley Place, Westbury Court and Wootton Lodge.

This arrangement may have advantages in easy reference without using the index, but results in the text suffering from a lack of historical sequence, as Abbotswood is Lutyens designed, Ayscoughfee Hall late seventeenth-century, and Bodnant is a famous example of the latest development of English gardening at its best.

It would be a gain if historical sequence were substituted for alphabetical, the main design of the garden or its principal features being used in fixing its position in the book.

The architect will also regret the dearth of plans from which this volume suffers, in common with others of the series. He will also be amused at the number of instances in which the owner's

name is given as having designed the garden, despite the fact that terraces, steps, retaining walls, pavings, planning of beds, vistas, and the whole lay-out betray the highly skilled, technical hand guiding the amateur. This is an omission which should be remedied, as it seriously detracts from the value of the volume as a record of English gardens as they existed in the first quarter of the twentieth century.

After all, these are merely surface blemishes on a fine performance, which every garden lover will study with delight.

The photographic illustrations are magnificent, enabling the reader to obtain a clear idea, both of the general lay-out and of the details of the architecture and the planting.

The book will form a valuable work of reference for anyone who desires to study English gardening at its best.

GILBERT JENKINS.

An Australian Painter.

The Art of George W. Lambert, A.R.A. Sydney: Art in Australia, Ltd. London: British Australasian Book Department, Australia House, Strand. 4to, pp. viii + 40. Frontispiece and plates, 93. Price £3 3s. net.

This handsome volume is a great credit to Australian publishing, printing and colour and general pictorial reproductive work. It is even a greater credit to Australian art. George Lambert is not a born Australian and neither was Charles Conder: both showed a considerable cosmopolitanism, for, while Conder was born in London, he lived long in India when his Australian life supervened only to give way to a sojourn in Paris and another in London. Lambert was born in St. Petersburg, lived in England and Australia, when the urge to art came upon him; studied in Paris, and then lived in Chelsea until the war caused him to go to Wales as a woodman and to Palestine as an official artist. Then he returned to Australia, and there he remains for the present, triumphant as is his usual custom, broad-mannered, witty, a liver on his nerves, frail though big of body, and a gallant horseman.

Certainly these two fine artists have raised Australian painting to a height which few young schools ever attain from the beginning; Lambert is maintaining that height and adding to it. He has distinguished confrères, mostly Australian-born who equal him, but they have not, up to the present, had the advantage of such a presentation to the world as is given to Lambert in this fine book.

In turning over its illustrations in colours and in black and white the first impression is the grand manner of the artist's work. He conceives flamboyantly; his pictures reproduce his personality. It is a useful thing for an artist and his work to so coincide. Conceived and realized in this fashion, they take on the air of the Old Masters. Lambert learnt style from his great forerunners; technique he learnt in Paris and perfected for himself. Both in style and in technique his pictures take on a certain fine decorative value. Those belonging to his earlier Chelsea period are one and all great decorations: "The Sonnet," "The Mother," and "The Shop," the latter, with one of his several self-portraits. His portraits have style, too, particularly his own portraits. An early one in the manner of Hals is memorable; the frontispiece to this book, in colour, represents him in his latest new dressing-gown, and it is admirably self-assertive as was acknowledged on all hands when the original was seen at the Royal Academy last year. His landscapes, mostly done in Palestine, reveal him once more as a master; they are true and vivid; the Australian ones, mostly done since his return, are compelling in their air of fidelity to colour and atmosphere as they are authentic in spirit.

What that spirit is, the several contributors to the literary contents of this volume set themselves to discover, and George Pitt-Rivers succeeds in giving a faithful psychological study of what is undoubtedly an unusually interesting personality. The others furnish details of this artist's not uneventful life.

KINETON PARKES.

Good Practice in Construction.

Good Practice in Construction. Part II. By PHILIP G. KNOBLOCH. 52 plates, 12 inches × 9 inches. New York: Pencil Points Press, Inc. Price \$4.00.

This work is both valuable and interesting—the first as embodying special knowledge touching a diversity of details not in the common run of work, and the second from displaying American practice in many things which are done differently in this country, and incidentally showing that the American architect is willing to place the results of his thought and experience at the service of his fellows.

Such modern and special items as radiator enclosures, toilet stalls, typical school classrooms, stage details, folding partitions and store fronts, are shown in fully annotated drawings which are beyond criticism for draughtsmanship and fullness, while more ordinary subjects exhibit the many points in which current American practice diverges from ours. The most striking general characteristic from this standpoint is the marked preference shown for built-up joinery composed of many small components—one hazards the guess that this practice is in the direct line of Georgian tradition. A very sensible method of laying ordinary joisted floors which seems invariable in America and might with advantage be used here is the double-boarded floor—a rough sub-floor being laid as soon as the joists are fixed, serving as a working platform during the construction of the building, to be covered before completion by a wrought super-floor, which may be in hardwood.

Two amusing plates give details of a log cabin, a form of structure (about the only one) which no one yet seems to have suggested as a solution of the housing problem.

The details throughout the book seem very workable, but not cheap to execute—probably a matter of less importance in America than here. The design of the work illustrated is usually businesslike and convincing, though little enthusiasm will be felt on this side for the plates illustrating a leaded glass window in a stone wall and three examples of half-timber work—all commonplace to banality.

EDWIN GUNN.

The Society of Mural Decorators.

Papers of the Society of Mural Decorators and Painters in Tempera. Second Volume, 1907–1924. Edited by JOHN D. BATTEN.

The work of the Society of Mural Decorators should be of particular interest to architects.

Apart from its exhibitions, which have been held among other places in the Galleries of the R.I.B.A., the Society has always been active in the consideration of the various processes of painting, and of the pigments and methods most suitable in the English climate to mural decoration. The volume before us contains numerous papers on such questions read at various meetings between 1907 and 1924.

There are interesting records of ancient work examined in particular reference to the processes used, notably those of Mr. Theodore Fyfe and Mr. Noel Heaton on the mural paintings of Knossos, those of Mr. E. W. Tristram and Mr. J. D. Crace on English and medieval wall-painting in general, and the late Mrs. Herringham's account of the frescoes in the Ajanta Caves. There are notes on varnish resins by Mr. Suter, a recipe for gilding and a practical examination of the virtues of long-slaked lime for plastering by Mr. John D. Batten, an illuminating paper on mediums and pigments by Mr. Tudor Hart, and a most valuable and original contribution by Miss Lanchester on Le Bègue's recipe for a water-wax medium, which the writer believes to have been the method used by the Van Eycks.

Recent work is illustrated in Mrs. Sargent Florence's series of frescoes at Oakham School, which form a notable achievement in pure fresco and deserve to be more widely known. Mrs. Sargent Florence does good service by describing her methods in detail. One of her works in tempera is among the decorative panels in the Chelsea Town Hall, and a special encaustic treatment of the painting for protecting the surface against the variable atmosphere of a public hall, suggested by Mr. Noel Heaton, forms the subject of another paper.

Altogether the Society and its editor are to be congratulated

on a most valuable publication, which is fortunately available, at least to a limited extent, for purchase by non-members.

A. M. HIND.

The Smaller English House.

The Smaller English House of the Later Renaissance, 1660–1830. By A. E. RICHARDSON, F.S.A., F.R.I.B.A., and H. D. EBERLEIN, B.A. London: B. T. Batsford, Ltd. Price 25s. net.

The period covered by this capital book, 1660–1830, saw some of the most attractive work that the smaller houses of England produced. This is not to belittle the work of the preceding century, for, despite all changes of fashion, all fleeting preferences—now for this phase of style, now for that—deep down in the heart of cultured English people, the mullioned manor house stands as the type of the smaller English house. It suggests romance, it witnesses to antiquity, it seems to recall a state of society simpler and serener than that which distracts the world of to-day. There is a captivating artlessness about it, as though it had grown up of its own accord, and had assimilated itself without effort to its surroundings. It has, moreover, a practical advantage in that it can be altered or enlarged to meet changing requirements far more easily than the symmetrical houses that form the basis of Messrs. Richardson and Eberlein's book. Symmetry is the outstanding quality of all the examples they illustrate; it is emphasized by a conspicuous centre-line in almost all the sketches which accompany the text. The consequence of this symmetry is that if an enlargement has to be undertaken, it has to be made at each end in order to preserve the balance, or else by a subordinate annexe with a corridor of communication to the main block.

The story of domestic architecture is taken up at the point when study of the art by accomplished artists rendered adherence to tradition no longer imperative. Inigo Jones devoted himself in his mature years to propagating the gospel of Italian architecture. Perhaps the suggestion of propaganda (as now understood) is a little too emphatic, but, at any rate, Jones forsook the methods of his youth in favour of those he had learnt in Italy, and his pupil, John Webb, might hardly have been aware that stone mullioned windows and steep or curved gable-ends had ever been in common use. But the reputations of Jones, Webb, Wren, Vanbrugh, and all the other architects whose names are well-known, were founded on work of greater importance than small houses. These unpretending buildings were generally designed by local craftsmen, whom it took many years to imbue with the true classic spirit. It was not until the eighteenth century was well under way that the unlearned builder finally abandoned stone mullions for sash windows, and irregular disposition for symmetry; and to this change of outlook he was largely helped by the books which were being published.

But there were many houses of medium size, neither mansions nor cottages, but suitable for the ever-increasing middle class, which must have been designed by trained architects, and of such houses there is a wealth of illustration in Messrs. Richardson and Eberlein's book. The authors present an interesting panorama of changing treatment, from the rich and satisfying examples of the period between Charles II and George I, down to the almost meagre productions of the reign of George IV. It cannot be denied that during this hundred years the interest of domestic architecture declined, and houses became so plain that the discovery of the names of their architects—rendered possible through the erudition of the authors—will hardly rescue them from oblivion.

But in spite of the general lessening of interest, there were certain novelties of treatment introduced, such as trellis-work, among others, well worthy of observation, and full justice is done to them in the pages of this book. It is undoubtedly a book that was wanted, for the later phases of style prior to the Gothic revival, have never been so fully displayed. The illustrations are profuse, as might be expected in a book published by Batsfords, and the text is stimulating, showing as it does, that the authors have a wide acquaintance with their subject and with the work of the men who either designed or influenced the design of the buildings which they record with so much sympathy and knowledge.

J. ALFRED GOTCH.

CURRENT CONTRACTS.

SECOND CHURCH OF CHRIST SCIENTIST,
PALACE GARDEN TERRACE.



FRONT VIEW.

Architects:

Sir John Burnet and Partners.

Contractors:

Higgs & Hill, Ltd.

*"Good architecture is a matter of high
imagination, sensitive feeling, and
delicate adjustments."*

Prof. C. H. Reilly, F.R.I.B.A.



SIDE ENTRANCE, SHOWING ROSE WINDOW.

HIGGS & HILL, Ltd.

BUILDING CONTRACTORS

Crown Works, South Lambeth Rd., S.W.8

Telephone: Brixton 4210

City Office: 14 Godliman Street, St. Paul's
Churchyard, E.C.4. Telephone: Central 2311

THE ARCHITECTURAL REVIEW.

A LONDON DIARY

Unless otherwise stated, admission is free to all public lectures and addresses given in this diary.

By Royal
HIS MAJESTY GEORGE IV
HIS MAJESTY WILLIAM IV
HER MAJESTY VICTORIA



Warrant to
HIS MAJESTY EDWARD VII
HIS MAJESTY GEORGE V

JACKSONS' ARCHITECTURAL DECORATIONS



FIGURE IN CAST FIBROUS PLASTER, "LA SAGESSE," GOLDERS GREEN.
Sculptor: HERMON CAWTHRA, R.B.S., A.R.C.A. *Architect:* J. E. STERRETT, A.R.I.B.A.

G. JACKSON & SONS, Ltd.
49 RATHBONE PLACE, OXFORD STREET,
LONDON, W.1

THE ARCHITECTURAL REVIEW.

A LONDON DIARY (continued).

MONDAY	MAY 10	FRENCH PAINTING—II	3 p.m.	WALLACE COLLECTION
(continued).		ANNUAL ALL ARTS EXHIBITION. Opening Day	11 a.m.	FACULTY OF ARTS, UPPER JOHN STREET
		OFFICIAL OPENING OF ALL ARTS WEEK	3.30 p.m.	" " " "
		DEBATE AND RECEPTION BY THE LITERARY SECTION. Reserved Seats, 2s. 6d.	8.15 p.m.	" " " "
TUESDAY	MAY 11	GREEK SCULPTURE—II (Elgin Marbles)	12 noon	BRITISH MUSEUM TOURS
		MONUMENTS OF ASSYRIA—II	12 noon	" " " "
		EARLY BRITAIN—III (Bronze Age)	3 p.m.	" " " "
		LIFE AND ARTS OF THE DARK RACES—II	3 p.m.	" " " "
		MAIOLICA	12 noon	VICTORIA AND ALBERT MUSEUM TOURS
		DELLA ROBBIA	3 p.m.	" " " "
		LATE VENETIAN	11 a.m.	NATIONAL GALLERY
		FRENCH FURNITURE—II. Admission 6d.	12 noon	" " " "
		RECEPTION BY MUSIC SECTION OF THE FACULTY OF ARTS (All Arts Week)	4 p.m.	WALLACE COLLECTION
		CHAMBER CONCERT. Members, 3s.; non-members, 5s. 9d. (including tax)	8.15 p.m.	FACULTY OF ARTS, 10 UPPER JOHN STREET, W.
WEDNESDAY	MAY 12	A SELECTED SUBJECT	12 noon	BRITISH MUSEUM TOURS
		EARLY BRITAIN—I (Old Stone Age)	12 noon	" " " "
		EARLY BRITAIN—IV (Iron Age)	3 p.m.	" " " "
		A SELECTED SUBJECT	3 p.m.	" " " "
		ECCLESIASTICAL EMBROIDERY	12 noon	VICTORIA AND ALBERT MUSEUM TOURS
		INDIAN SECTION: TEXTILES	3 p.m.	" " " "
		RAPHAEL CARTOONS	3 p.m.	" " " "
		METHODS (painting)	11 a.m.	NATIONAL GALLERY
		COUNCIL LECTURE. 4.15. LECTURE BY PROFESSOR F. S. BOAS	12 noon	" " " "
		ALL ARTS WEEK: PAINTING AND CRAFTS SECTION RECEPTION	5.15 p.m.	ROYAL SOCIETY OF LITERATURE
		ANNUAL ALL ARTS REVEL AND COSTUME BALL. Members, 12s. 6d.; non-members, 21s. (including refreshments).	9.30 p.m.	BLOOMSBURY SQUARE, W.C.
THURSDAY	MAY 13	ARTS AND CUSTOMS OF ANCIENT EGYPT—II	4 p.m.	FACULTY OF ARTS, 10 UPPER JOHN STREET, W.
		RECORDS OF BABYLON AND ASSYRIA—I	9.30 p.m.	GROSVENOR HOUSE
		THE ROMANCE OF BRITAIN—I	12 noon	BRITISH MUSEUM TOURS
		EARLY BRITAIN—II (Late Stone Age)	12 noon	" " " "
		ITALIAN FURNITURE	3 p.m.	" " " "
		GOthic ART	3 p.m.	" " " "
		ENGLISH PRIMITIVES	12 noon	VICTORIA AND ALBERT MUSEUM TOURS
		ARCHITECTURE	3 p.m.	" " " "
		LATER ITALIAN AND MOND COLL. PAINTING. Admission 6d.	7 p.m.	" " " "
		ALL ARTS WEEK: INTERNATIONAL RECEPTION	7 p.m.	" " " "
		ANNUAL DINNER (members and non-members, 10s. 6d.)	11 a.m.	NATIONAL GALLERY
		ITALIAN MAIOLICA	12 noon	" " " "
		COLE'S GREAT ASTROLABE, 1575, AND OTHER INSTRUMENTS, BY R. T. GUNTHER, M.A. Admission by invitation of members only.	4 p.m.	10 UPPER JOHN STREET, W.
FRIDAY	MAY 14	HOW THE BIBLE CAME DOWN TO US	7 p.m.	TROCADERO RESTAURANT
		ILLUMINATED MANUSCRIPTS	3 p.m.	WALLACE COLLECTION
		MONUMENTS OF EGYPT—II	8.30 p.m.	SOCIETY OF ANTIQUARIES
		GREEK SCULPTURE—II	12 noon	BRITISH MUSEUM TOURS
		LACE	12 noon	" " " "
		DECORATIVE PAINTING	12 noon	VICTORIA AND ALBERT MUSEUM TOURS
		JAPANESE PRINTS	12 noon	" " " "
		GENERAL VISIT. Admission 6d.	3 p.m.	" " " "
		ALL ARTS WEEK: SOCIAL AND ETHICAL ART SECTIONS	11 a.m.	NATIONAL GALLERY
		PRIVATE KINEMA PERFORMANCE. Members only, 3s. (including tax)	12 noon	" " " "
		RUBENS. Admission 6d.	4 p.m.	FACULTY OF ARTS, 10 UPPER JOHN STREET, W.
			8.15 p.m.	" " " "
			3 p.m.	WALLACE COLLECTION

TO THE DESIGNS AND INSTRUCTIONS OF ARCHITECTS



One of the bays of a paneled lobby in the Centre Curtain of the House of Commons, leading on to the Terrace. The linen-fold panelling of this lobby was recently made by Hamptons & Sons in the Cabinet Shops of their newly built works at Queen's Road, Battersea, S.W.8 and fixed by them in the House of Commons.

Hamptons are constantly carrying out the PANELLING, INTERIOR WOODWORK, DECORATION and COMPLETE FURNISHING OF HOTELS, RESTAURANTS, CLUBS, THEATRES, BANKS, INSTITUTIONS, SHIPS, and PUBLIC BUILDINGS of every description.

A typical example of interior work recently carried out by Hamptons is shown herewith.

For many others see Hamptons' Book T.1, sent free.

Hamptons are always pleased to prepare competitive Estimates for every description of Structural Alterations, Sanitary and Electrical Work, Interior or Exterior Decoration, Panelling, and Furnishing throughout.

Also COLOUR SCHEMES, together with an Exact Estimate for the Complete Furnishing of any interior to the Architects' designs and instructions.

Works and Factories:—
MILFORD WORKS,
INGATE PLACE,
QUEEN'S ROAD,
BATTERSEA, S.W. 8.

HAMPTONS

Decorators Furnishers

PALL MALL EAST,
LONDON, S.W. 1.

Telephone: GERRARD 30.



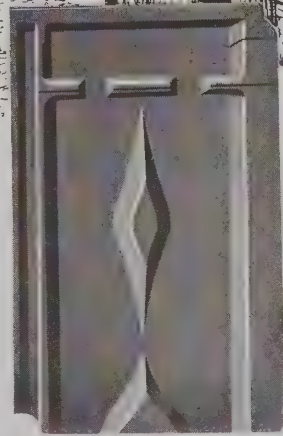
La Rue Saint-Pierre Beauvais

A corner of the ancient Cathedral
City of Beauvais, where the beautiful
BEAUVAIS ROOFING TILES
are made.

MAY WE SEND YOU OUR ILLUSTRATED BOOKLET B.2?

LANGLEY LONDON LIMITED

One hundred and sixty-one Borough High Street, London, South-East One



THE ARCHITECTURAL REVIEW.

A LONDON DIARY (*continued*).

SATURDAY	MAY 15	THE ROMANS IN BRITAIN—II	12 noon	BRITISH MUSEUM TOURS		
		EARLY BRITAIN—II	12 noon	33 33 33		
		GENERAL TOUR	3 p.m.	33 33 33		
		A SECTIONAL TOUR	3 p.m.	33 33 33		
		FRENCH FURNITURE	12 noon	VICTORIA AND ALBERT MUSEUM TOURS		
		INDIAN SECTION: POTTERY	3 p.m.	33 33 33 33 33		
		ARTS IN SHAKESPEARE'S TIME	3 p.m.	33 33 33 33 33		
		JADE	7 p.m.	33 33 33 33 33		
		ITALIAN SCULPTURE	7 p.m.	33 33 33 33 33		
		DRAWING	11 a.m.	NATIONAL GALLERY		
		FRENCH LIFE AND ART	12 noon	WALLACE COLLECTION		
		CLOSING DAYS OF EXHIBITION OF "OLD BRIDGES OF FRANCE"	10.5 p.m.	R.I.B.A. GALLERIES, 9 CONDUIT STREET, W.		
		THE MUSIC AND POETRY OF CHILDHOOD, BY C. G. ASHTON JONSON (League of Arts)	3 p.m.	VICTORIA AND ALBERT MUSEUM TOURS		
		ALL ARTS WEEK: ANNUAL SESSION, MORNING CONFERENCE	10.30-1	FACULTY OF ARTS, 10 UPPER JOHN STREET, W.		
		AFTERNOON SESSION	2-5 p.m.			
SUNDAY	MAY 16	ALL ARTS WEEK: PERFORMANCE BY THE DRAMA SECTION. Members 3s.; non-members, 5s. 9d. (including tax).	8.15 p.m.	FACULTY OF ARTS, 10 UPPER JOHN STREET, W.		
MONDAY	MAY 17	RECORDS OF BABYLON AND ASSYRIA—II	12 noon	BRITISH MUSEUM TOURS		
		ARTS AND CUSTOMS OF ANCIENT EGYPT—III	12 noon	33 33 33		
		MONUMENTS OF ASSYRIA—II	3 p.m.	33 33 33		
		ENGLISH PORCELAIN	12 noon	VICTORIA AND ALBERT MUSEUM TOURS		
		DOMESTIC GLASS	12 noon	33 33 33 33 33		
		FRENCH PORCELAIN	3 p.m.	33 33 33 33 33		
		SEVENTEENTH CENTURY FURNITURE	3 p.m.	33 33 33 33 33		
		SPANISH PAINTING	11 a.m.	NATIONAL GALLERY		
			12 noon	33 33 33		
		FRENCH PAINTING—III	3 p.m.	WALLACE COLLECTION		
		"THE WORK OF THE LATE SIR THOMAS GRAHAM JACKSON, R.A.," BY H. S. GOODHART-RENDEL, F.R.I.B.A.	8 p.m.	R.I.B.A., 9 CONDUIT STREET, W.		
		TUESDAY	MAY 18	THE GREEK VASES	12 noon	BRITISH MUSEUM TOURS
				GREEK AND ROMAN LIFE	12 noon	33 33 33
				ARTS AND CUSTOMS OF ANCIENT EGYPT—III	3 p.m.	33 33 33
				RECORDS OF BABYLON AND ASSYRIA—III	3 p.m.	33 33 33
LACE	12 noon			VICTORIA AND ALBERT MUSEUM TOURS		
VESTMENTS	3 p.m.			33 33 33 33 33		
SOME RECENT ACQUISITIONS	11 a.m.			NATIONAL GALLERY		
	12 noon			33 33 33		
FRENCH FURNITURE—III. Admission 6d.	3 p.m.			WALLACE COLLECTION		
WEDNESDAY	MAY 19			A SELECTED SUBJECT	12 noon	BRITISH MUSEUM TOURS
				EARLY BRITAIN—IV	12 noon	33 33 33
				ANGLO-SAXON PERIOD—I	3 p.m.	33 33 33
				A SELECTED SUBJECT	3 p.m.	33 33 33
				MEDIEVAL IVORIES	12 noon	VICTORIA AND ALBERT MUSEUM TOURS
				INDIAN SECTION: TEXTILES	3 p.m.	33 33 33 33 33
		BRONZES AND IVORIES	3 p.m.	33 33 33 33 33		
		COLOUR	11 a.m.	NATIONAL GALLERY		
			12 noon	33 33 33		
		THURSDAY	MAY 20	ORIGINS OF EUROPEAN ARCHITECTURE—II	12 noon	BRITISH MUSEUM TOURS
				THE ROMANS IN BRITAIN—I	12 noon	33 33 33
				MONUMENTS OF EGYPT—III	3 p.m.	33 33 33
				GREEK SCULPTURE—III	3 p.m.	33 33 33
				EARLY COSTUMES	12 noon	VICTORIA AND ALBERT MUSEUM TOURS
				COSTUMES OF SEVENTEENTH CENTURY	3 p.m.	33 33 33 33 33
COSTUMES OF NINETEENTH CENTURY	7 p.m.			33 33 33 33 33		
CELTIC ORNAMENT	7 p.m.			33 33 33 33 33		

1816 to 1926

One hundred and ten years
of uninterrupted service to the

Architect

The application of the science & craftsmanship of
**Heating, Ventilating, Lighting
& Hot Water Services**
to Ancient & Modern Architecture

is, as it has been for over 100 years, the primary object of

G. H. **STANDARD** & Sons Ltd.

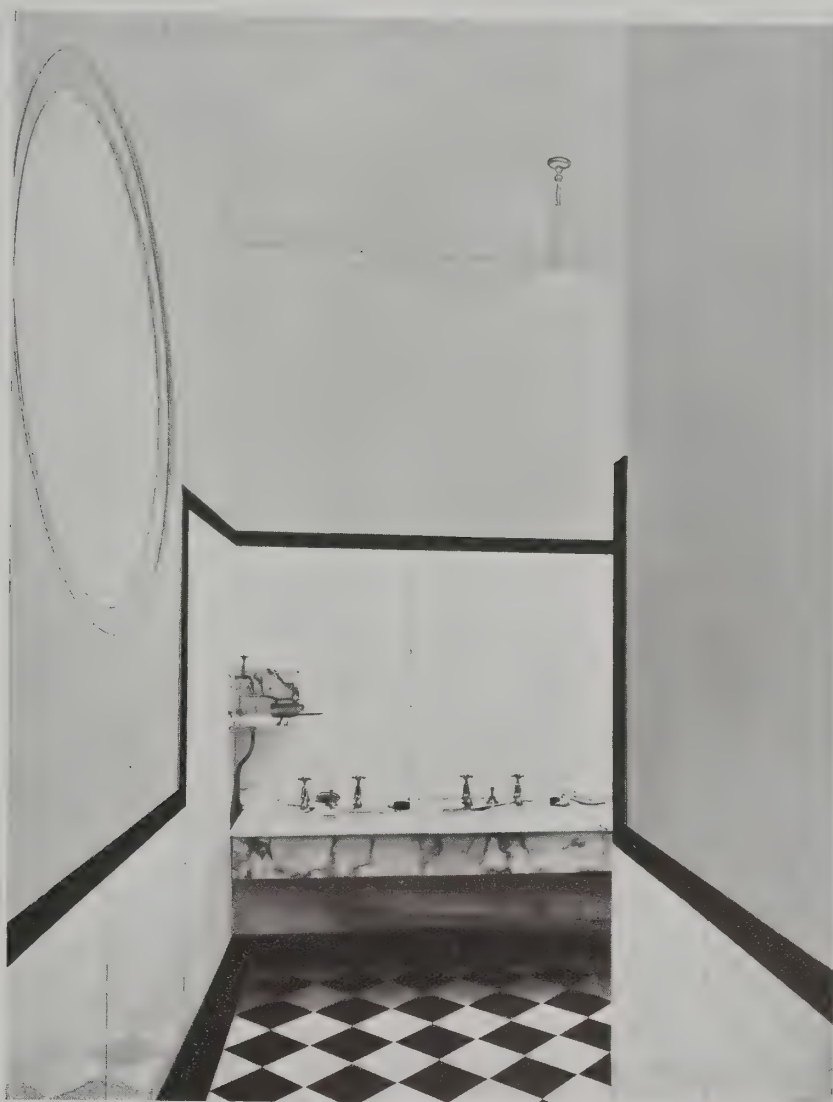
Lincoln House

60 Kingsway, W.C.2

and 9 other Branches

Phone: **Holborn 1257 (3 lines)**

Telegrams:
"Edinburgh, Westcott, London"



MORGAN-GRENFELL BANK, E.C.2.

Architects: Messrs. Mewès & Davis, F.F.R.I.B.A.

ADAPTABILITY

WHEN the limitations imposed by constructional features are a severe handicap, the selection of material becomes more than ever important. The large panels in which Vitrolite is supplied make it eminently suitable in confined spaces. The broad, white surface of the panels reducing the number of joints is an obvious advantage, and Vitrolite not only cannot discolour but can be easily kept spotlessly clean.

VITROLITE CONSTRUCTION CO. (EUROPE) LIMITED
 1. VICTORIA STREET, WESTMINSTER, LONDON. S.W. 1.

THE ARCHITECTURAL REVIEW.

A LONDON DIARY (continued).

THURSDAY	MAY 20	BRITISH NINETEENTH-CENTURY PAINTING. Admission 6d.	11 a.m.	NATIONAL GALLERY
(continued).		ITALIAN PAINTING	12 noon	" "
			3 p.m.	" "
FRIDAY	MAY 21	ARTS AND CUSTOMS OF ANCIENT EGYPT—IV	12 noon	BRITISH MUSEUM TOURS
		HITTITE AND HEBREW COLLECTIONS	12 noon	" "
		LIFE AND ARTS OF THE DARK RACES	3 p.m.	" "
		THE ROMANS IN BRITAIN—II	3 p.m.	" "
		IRONWORK	12 noon	VICTORIA AND ALBERT MUSEUM TOURS
		LACE	3 p.m.	" "
		JAPANESE PRINTS	11 a.m.	NATIONAL GALLERY
		EARLY ITALIAN PAINTING. Admission 6d.	12 noon	" "
		SEVRES PORCELAIN. "Admission 6d. "	3 p.m.	WALLACE COLLECTION
SATURDAY	MAY 22	HISTORICAL AND LITERARY MSS.	12 noon	BRITISH MUSEUM TOURS
		ORIGINS OF WRITING AND MATERIALS	12 noon	" "
		A SECTIONAL TOUR	3 p.m.	" "
		A GENERAL TOUR	3 p.m.	" "
		ENGLISH PLATE	12 noon	VICTORIA AND ALBERT MUSEUM TOURS
		CONTINENTAL PLATE	3 p.m.	" "
		INDIAN SECTION: SCULPTURE	3 p.m.	" "
		GOLDWORK AND JEWELLERY	7 p.m.	" "
		CHINESE PAINTINGS	7 p.m.	" "
		DESIGN	11 a.m.	NATIONAL GALLERY
		FRENCH LIFE AND ART	12 noon	" "
		POEMS OLD AND NEW, BY IRENÉ SADLER (League of Arts)	3 p.m.	WALLACE COLLECTION
			3 p.m.	VICTORIA AND ALBERT MUSEUM TOURS
SUNDAY	MAY 23	EUROPEAN MASTERPIECES	2.45 p.m.	VICTORIA AND ALBERT MUSEUM TOURS
		MASTERPIECES FROM CHINA AND JAPAN	4 p.m.	" "
MONDAY	MAY 24	GREEK AND ROMAN LIFE—II	12 noon	BRITISH MUSEUM TOURS
		GREEK AND ROMAN STATUETTES AND GEMS	12 noon	" "
		MONUMENTS OF ASSYRIA—III	3 p.m.	" "
		GREEK SCULPTURE—IV	3 p.m.	" "
		GENERAL TOUR	12 noon	VICTORIA AND ALBERT MUSEUM TOURS
		MUSEUM MASTERPIECES. Museum open until 9 p.m.	12 noon	" "
		GENERAL TOUR	3 p.m.	" "
		PAINTINGS	3 p.m.	" "
		GENERAL TOUR	7 p.m.	" "
		ENGLISH FURNITURE	7 p.m.	" "
		FRENCH PAINTING—IV	3 p.m.	WALLACE COLLECTION
TUESDAY	MAY 25	EARLY CHRISTIAN PERIOD	12 noon	BRITISH MUSEUM TOURS
		ANGLO-SAXON PERIOD—I	12 noon	" "
		GREEK SCULPTURE—III	3 p.m.	" "
		MONUMENTS OF ASSYRIA—III	3 p.m.	" "
		BRONZES AND IVORIES	12 noon	VICTORIA AND ALBERT MUSEUM TOURS
		RODIN	3 p.m.	" "
		FLORENTINE PAINTING	11 a.m.	NATIONAL GALLERY
			12 noon	" "
		FRENCH FURNITURE—IV. Admission 6d.	3 p.m.	WALLACE COLLECTION
WEDNESDAY	MAY 26	ANGLO-SAXON PERIOD—II	12 noon	BRITISH MUSEUM TOURS
		LIFE AND ARTS OF THE DARK RACES—III	12 noon	" "
		MONUMENTS OF EGYPT—III	3 p.m.	" "
		GREEK SCULPTURE—IV	3 p.m.	" "

IDEAL CLASSIC BOILERS

For Hot Water Heating Installations.



Six Sizes—for 150 to 800 square feet of radiation.

Highly efficient and economical. Burn coke or anthracite. Small water contents—rapid heating and circulation. Occupy little space. Make effective combination with gas cooker in range recess or can be fitted in hall or living room.

HOT WATER SUPPLY.

Hot Water for baths and domestic use can be secured from the same boiler by means of the Ideal Indirect Cylinder. Specially suitable for hard water districts, preventing the deposit of lime in boiler and piping.

Full particulars on request.

NATIONAL RADIATOR COMPANY
LIMITED.

Offices, Showrooms & Works: HULL, Yorks. | London Showrooms: 439 & 441 Oxford St., W.1.

IMPORTANT ANNOUNCEMENT

by the

CABLE MAKERS' ASSOCIATION

The term "NON-ASSOCIATION" was introduced by the Cable Makers' Association in 1905 to distinguish cables of the second quality from the "ASSOCIATION GRADE" (first quality) Cables of its members. For some time it has been urged upon the C.M.A. that the description is being applied by manufacturers at Home and Abroad who are not members of the Association, to their own cables, which are sometimes of inferior quality. This has caused confusion and possible loss to buyers of electric cables, and it is felt that some definite distinction is necessary.

Buyers of Electric cables will therefore be glad to know that the Registrar of Trade Marks has recently registered in the name of the CABLE MAKERS' ASSOCIATION, as a new Trade Mark, the word

NONAZO

Registered No. 458865.

After March 31st, 1926, this registered Trade Mark will be introduced on the labels of "Non-Association" Class Cable made by all members of the Cable Makers' Association.



Copyright
L. B.
Atkinson.
Exclusive
Licensees,
Members
of the C.M.A.

Members of the Cable Makers' Association.

The Anchor Cable Co. Ltd.	The Greengate and Irwell Rubber Co. Ltd.	The London Electric Wire Co. and Smiths, Ltd.
British Insulated Cables, Ltd.	W. T. Henley's Telegraph Works Co. Ltd.	The Macintosh Cable Co. Ltd.
Callender's Cable and Construction Co. Ltd.	The India Rubber, Gutta-Percha, and Telegraph Works Co. Ltd.	Pirelli-General Cable Works, Ltd.
The Craigpark Electric Cable Co. Ltd.	Johnson & Phillips, Ltd.	St. Helens Cable and Rubber Co. Ltd.
The Enfield Cable Works, Ltd.	Liverpool Electric Cable Co. Ltd.	Siemens Brothers & Co. Ltd.
W. T. Glover & Co. Ltd.		Standard Telephones & Cables, Ltd. (formerly Western Electric Co. Ltd.).
		Union Cable Co. Ltd.

Advt. of The Cable Makers' Association, Sardinia House, Sardinia Street, W.C.2.

THE ARCHITECTURAL REVIEW.

A LONDON DIARY (continued).

WEDNESDAY	MAY 26	ENAMELS	12 noon	VICTORIA AND ALBERT MUSEUM TOURS
		PRECIOUS STONES	3 p.m.	" " " " " "
		INDIAN SECTION: WOODWORK	3 p.m.	" " " " " "
		REPRESENTATION IN ART	11 a.m.	NATIONAL GALLERY
		GENERAL ANNIVERSARY MEETING, 3.30. ORDINARY MEETING	12 noon	" " " " " "
			5 p.m.	ROYAL SOCIETY OF LITERATURE
THURSDAY	MAY 27	LIFE AND ARTS OF THE MIDDLE AGES	12 noon	BRITISH MUSEUM TOURS
		ARTS AND CUSTOMS OF ANCIENT EGYPT—IV	12 noon	" " " " " "
		A SELECTED SUBJECT	3 p.m.	" " " " " "
		MONUMENTS OF EGYPT—III	3 p.m.	" " " " " "
		GENERAL TOUR	12 noon	VICTORIA AND ALBERT MUSEUM TOURS
		BAYEUX TAPESTRY—I	3 p.m.	" " " " " "
		BAYEUX TAPESTRY—II	3 p.m.	" " " " " "
		CHINESE BRONZES	7 p.m.	" " " " " "
		ITALIAN HIGH RENAISSANCE. Admission 6d.	11 a.m.	NATIONAL GALLERY
		MINIATURE PAINTING	12 noon	" " " " " "
			3 p.m.	WALLACE COLLECTION
FRIDAY	MAY 28	ILLUMINATED MSS.	12 noon	BRITISH MUSEUM TOURS
		HISTORICAL AND LITERARY MSS.	12 noon	" " " " " "
		ORIGINS OF WRITING AND MATERIALS	3 p.m.	" " " " " "
		ANGLO-SAXON PERIOD	3 p.m.	" " " " " "
		ECCLESIASTICAL METALWORK	12 noon	VICTORIA AND ALBERT MUSEUM TOURS
		STAINED GLASS	12 noon	" " " " " "
		JAPANESE PAINTINGS	3 p.m.	" " " " " "
		EARLY FLEMISH, FRENCH, AND GERMAN PAINTING. Admission 6d.	11 a.m.	NATIONAL GALLERY
		FRENCH SCULPTURE. Admission 6d.	12 noon	" " " " " "
			3 p.m.	WALLACE COLLECTION
SATURDAY	MAY 29	CHINESE PORCELAIN—I	12 noon	VICTORIA AND ALBERT MUSEUM TOURS
		CHINESE PORCELAIN—II	3 p.m.	" " " " " "
		INDIAN SECTION: MOGUL PAINTINGS	3 p.m.	" " " " " "
		CHINESE PORCELAIN—III	7 p.m.	" " " " " "
		PAINTINGS (Barbizon)	7 p.m.	" " " " " "
		GENERAL SURVEY	11 a.m.	NATIONAL GALLERY
		FRENCH LIFE AND ART	12 noon	" " " " " "
		COLONIAL PRINTS. Closing Day of Exhibition	3 p.m.	WALLACE COLLECTION
		SELECTIONS FROM CLASSICAL AND MODERN POETS, BY ALICE SMITH AND PHYLLIS	3 p.m.	ROYAL PHOTOGRAPHIC SOCIETY, 35 RUSSELL SQUARE, W.C.
		KEEVES (League of Arts).		VICTORIA AND ALBERT MUSEUM TOURS
MONDAY	MAY 31	ARCHITECTURE—I	12 noon	VICTORIA AND ALBERT MUSEUM TOURS
		TAPESTRIES	12 noon	" " " " " "
		ARCHITECTURE—II	3 p.m.	" " " " " "
		ORIENTAL RUGS	3 p.m.	" " " " " "
		RUBENS, VAN DYCK, REMBRANDT	11 a.m.	NATIONAL GALLERY
		FRENCH PAINTING—V	12 noon	" " " " " "
			3 p.m.	WALLACE COLLECTION



MARBLE LOADING DEPÔT, ITALY.

FARMER & BRINDLEY LTD.

MARBLE QUARRY OWNERS AND WORKERS
63 WESTMINSTER BRIDGE ROAD, LONDON, S.E.1

The "Heaped" Fire



Sooner or later, into every art or craft, there comes an acknowledged leader—a product admittedly supreme in quality, a standard by which to compare values.

This position Bratt Colbran fireplaces have held firmly and continuously for nearly half a century.

Illustrated Catalogue gladly sent on request.

BRATT COLBRAN & CO

and the Heaped Fire Company L^{td}

10, Mortimer St London W1

Telephone Museum 6701 & 6702 Telegrams "Proteus Wesdo London"

Books of the Month.

- MODERN FRENCH DECORATIVE ART. With an Introduction by LÉON DESHAIRS, Curator of the Bibliothèque Des Arts Décoratifs, Paris. London: The Architectural Press. Price £2 10s. net.
- THE WEST END OF YESTERDAY AND TO-DAY. By E. BERESFORD CHANCELLOR, M.A., F.S.A. London: The Architectural Press. Price £2 2s. net.
- ART STUDIES. Edited by A. KINGSLEY PORTER. London: The Oxford University Press. Price £1 11s. 6d. net.
- THE ARCHITECTURAL ANTIQUITIES OF WESTERN INDIA. By HENRY COUSENS, M.R.A.S. London: The India Society. Price £1 5s. net.
- THE ENCYCLOPÆDIA OF FURNITURE. Under the general direction of DR. HERMANN SCHMITZ. London: Ernest Benn, Ltd. Price £1 2s.
- WESTMINSTER ABBEY AND ITS ANCIENT ART. By J. C. NOPPEN. Cheltenham: Ed. J. Burrow & Co., Ltd. Price £1 1s. net.
- WEST LONDON, AN INVENTORY OF ITS ANCIENT MONUMENTS BY THE ROYAL COMMISSION ON HISTORICAL MONUMENTS. London: H.M. Stationery Office. Price £1 1s. net.
- HOW TO DISTINGUISH PRINTS. London: The Print Society. Price £1 1s. net.
- THE ORIGINS OF ARCHITECTURE: II—PRE-HELLENIC ARCHITECTURE. By EDWARD BELL, M.A. London: G. Bell and Sons, Ltd. Price 8s. 6d. net.
- SKETCHING IN LEAD PENCIL. By JASPER SALWEY, A.R.I.B.A. London: B. T. Batsford, Ltd. Price 7s. 6d. net.
- FAMOUS ETCHINGS FROM DÜRER TO WHISTLER, FOLIO I. By R. A. WALKER. London: Halton & Truscott Smith, Ltd. 5s. net.
- CAMBRIDGE COUNTY HANDBOOKS: BERWICKSHIRE AND ROXBURGHSHIRE. By W. S. CROCKETT. London: The Cambridge University Press. Price 3s. net.
- THE PRESERVATION OF RURAL ENGLAND. By PROFESSOR PATRICK ABERCROMBIE. London: Hodder and Stoughton, Ltd. Price 1s. net.

The Preservation of Churches.

A report from the Royal Commission on Ancient Monuments deals with West London exclusive of Westminster Abbey, and schedules, among other buildings, a number of churches as "especially worthy of preservation." By a happy coincidence another report—from the Central Committee for the Protection of Churches—has also just made its appearance, and shows that there is now practically in every diocese a healthy conscience towards the duty of ensuring that the beautiful and historic structures which the Church of England has under its care shall suffer as little as possible from the encroachments of time, from unskilful repair, and from inappropriate, not to say ugly, restoration. With one or two exceptions the dioceses have their own advisory committees for the protection of their churches; and the diocesan reports, printed in this new volume, show with more or less detail the unquestionably good influence which these committees now exert. Over and above the diocesan committees there is the Central Committee, and this body, too, can point to work which has fully justified its formation. Its functions are largely advisory; it collects evidence and can enrich the diocesan bodies that consult it with the fruits of experience gathered all over the country; it commands the ablest professional opinion; and, happily, since the Central Committee cannot work without funds, it has been formally recognized by the National Assembly, which has allotted a sum towards its expenses.

For all those on whom direct responsibility rests for the upkeep of parish churches, the second chapter in the report should be of especial interest, and coming from an organization so well equipped with information as the Central Committee, should be authoritative. There are, for instance, precautionary instructions which no parish, however poor, can plead poverty as an excuse for neglecting. The freeing of churches of ivy, creepers, and the proximity of trees and shrubs; attention to surface drainage, the cleansing of gutters, and the removal generally of all rubbish near church walls—these are not costly operations; neither is the supervision of memorial tablets and the discontinuation of the use of lacquered brass and cheap metal in their

Continued on page lvi.



Marble work
of Quality

KENSINGTON CINEMA, London, W.

Messrs. Granger & Leathart, Architects.

CHAUCER, in the "Knight's Tale," describes the amphitheatre constructed for the combat of Palamon and Arcite. The building and decoration of to-day's cinema theatre is the modern parallel. Old Geoffrey states that the seats were stepped, and goes on to show the demand for craftsmen:—

"That when a man was set on one degree
Him letted not his felaw for to see.
Eastward there stood a gate of marbel white,
Westward right swiche another in th'opposite.
And shortly to concluden, swiche a place
Was never in erth, in so litel a space,
For in the land ther n'as no craftes man
That geometric or arismetricke can,
Ne portreieur, nor kerver of images,
That Theseus ne yaf him mele and wages,
The theatre for to maken and devise."

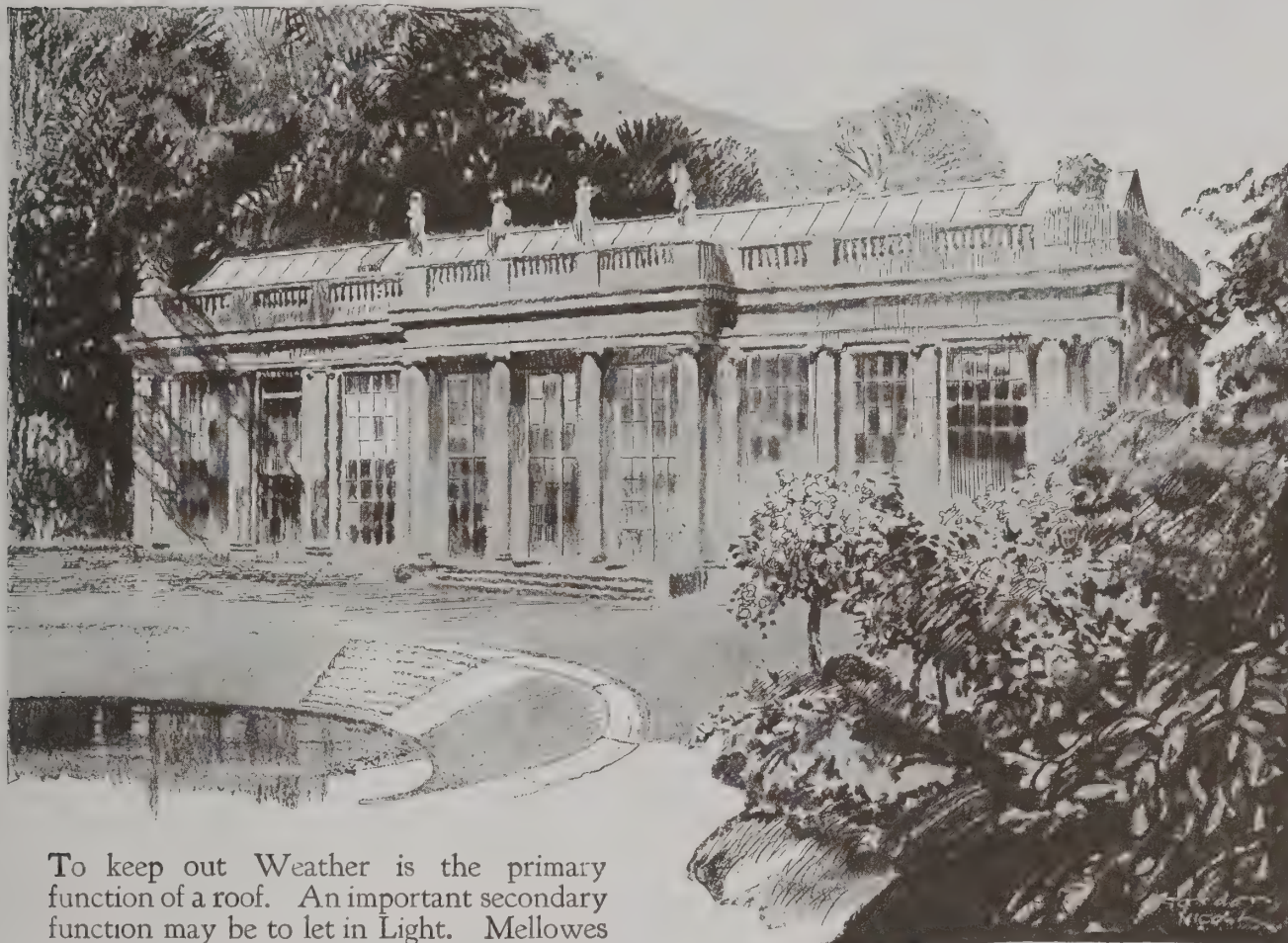
GEOFFREY CHAUCER.

THE square piers in the illustration are panelled in Greek Cipolino Marble with Statuary margins and caps. The wall-linings are in Lunel Rubane, with the ribboney veinings carefully matched. Altogether, a delightful piece of work.

FENNING
AND COMPANY, LTD.,

Marble and Granite Specialists,
PALACE WHARF, RAINVILLE ROAD,
HAMMERSMITH - LONDON - W.6.

MELLOWES

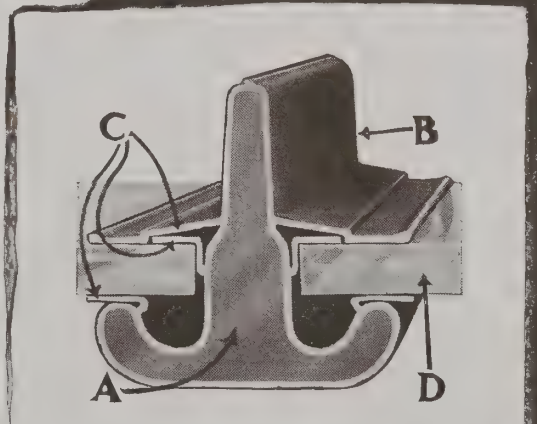


To keep out Weather is the primary function of a roof. An important secondary function may be to let in Light. Mellowes "Eclipse" Patent Roof Glazing performs both functions to admiration.

The lead-cased steel bars hold the glass without putty; they *never* need painting. The result is a roofing system that (barring accidents) costs nothing to maintain—an investment in which the bugbear of depreciation can be practically forgotten.

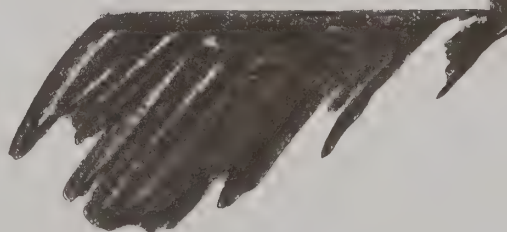
Mellowes & Co., Ltd., of Sheffield, will gladly send, at your request, any or all of their catalogues.

MELLOWES "ECLIPSE" PATENT ROOF GLAZING



In panel: Section of Mellowes "Eclipse" Patent Glazing-bar, showing:—

- | | |
|----------------|-----------------|
| A. Steel core. | B. Lead sheath. |
| C. Lead webs. | D. Glass. |



composition. Here are matters on which any incumbent or parish can insist without difficulty. Actual repairs may be more formidable; but one principle is that ancient masonry should not be disturbed more than is necessary; another is that conjectural restoration is to be deprecated; another is that gun-metal is preferable to iron on account of its effect on stone. Once more the committee warns parishes to be careful about the rehanging of old, and the adding of new bells—a piece of advice that cannot be taken too seriously. Internally the committee is for restoring whitened walls; the reaction against them in the last century went too far; and under many there are probably old mural paintings—the earliest English pictures—awaiting discovery. Glass, again, needs careful attention; old glass is too often mixed with new, and modern glass is “sometimes garish, sometimes dingy.” It is curious to learn that in a large part of the South of England “ancient churches are needlessly and improperly darkened.” If galleries have mostly disappeared, there are many surplised choirs in chancels never meant for them; and many modern chancels have too many steps in them. Architectural scholarship is now able to correct not a few errors of the Gothic revivalists of the last century. Of downright vandalism the report contains at least one instance, which shows how constantly local improvements, if they can be so called, must be watched. In a Wiltshire parish, as late as 1917, a fourteenth-century screen was removed and actually burnt in the churchyard. The photograph in the report shows what was destroyed. Every one who sees it must feel thankful that the present diocesan machinery, and the public opinion which it can rally, will make such discreditable doings henceforth impossible.

Hagley Hall.

The work of salvage at Hagley Hall has been continued, and the architect who has examined the fabric reports that rebuilding is possible. The central hall, the dining-room, the library, and all the north-western wing were destroyed, representing five-sixths of the whole building. The drawing-room was saved, and it is a matter for satisfaction that the ceiling by Cipriani was not destroyed. This ceiling was taken down, but the paintings in the four corners, representing the

seasons, remain in position and appear to be uninjured. It is expected that a full list of the pictures saved from the fire will have been prepared, and an arrangement arrived at whereby the art treasures will be stored at the Birmingham Art Gallery, and probably the most notable will be hung.

Of the books in the library there are some 2,000 remaining, but these are damaged, and advice is being sought of a well-known Birmingham book dealer as to the prospect of restoring them. Fortunately, the Shakespearian folios were locked in the strong room, and it has been found that they have received little, if any, damage. These folios consist of a First Folio with the title and two last leaves in facsimile, and dated 1623; the Second Folio, the verse and colophon in facsimile, 1632; a fine copy of the Third Folio, 1663; and a copy of the Fourth Folio, 1685. Other valuable volumes stored in the strong room were Whitney's “Emblems,” 1586; Littleton's “Tenures,” second edition; Linschoten's “Voyages,” 1598; Shelton's translation of “Don Quixote,” 1612–20; Milton's “Paradise Lost,” first edition, 1669; Milton's “Poems,” 1645; and “Daphne's Trophees,” by J. R. Paris, 1619. There are also a number of first editions of Shelley's works.

Coins of Crete.

Among the most important of recent additions to the British Museum is a collection of Greek and Roman coins, the bequest of Mr. Richard Berry Seager, the American excavator. This valuable series numbers more than 1,500 of ancient Cretan coins. The coinage of the cities of Crete, issued often from mints of which little more than their names are known (such as Arcadia and Olus), is of extreme interest from the point of view of mythology. The legends, for instance, associated with the Minotaur, Europa, the nymph Britomartis, and many other less familiar figures, are all illustrated by the coins. One of the most picturesque types of Greek coinage is the nymph Britomartis seated pensively in a tree, which is found on the coins of Gortyna. At Cnossus the labyrinth is the usual reverse type of the coinage. At Phaestus it would appear that one group of coins was inspired by a series of paintings or reliefs representing the labours of Heracles, although, strangely enough, the labour particularly associated with Crete, the subduing of the Bull, is not represented.

COUNTRY HOUSE LIGHTING & HEATING



We have over 21 years' experience in the design of complete installations for Electric Lighting, Heating, and Power purposes. Our installations have been remarkably successful in giving complete satisfaction to our numerous clients.

We stake our reputation on our work continuing to give satisfaction after completion, and make it our business to see that it does so.

We invite your inquiries, and will be pleased to furnish estimates for the erection of plants in any part of the country.

H.J. CASH & CO. LTD.

CAXTON HOUSE, WESTMINSTER S.W.1.
TELEPHONE VICTORIA 4490 AND 4491.

THE . . . DELTA METAL CO., LTD.

Delta Works,

EAST GREENWICH, LONDON, S.E. 10

(and at BIRMINGHAM).

Over 30 years' world-wide reputation as
Specialists in High-Class Constructional Bronzes.

Sole Manufacturers of

“DELTA” BRAND

(Registered Trade Mark).

**BRONZE, BRASS, YELLOW METAL,
WHITE METAL, COPPER,
and other non-ferrous metals and alloys.**

“DELTA” **EXTRUDED SECTIONS** for Casements, Sash and Water Bars, Stays, Mouldings, Door Plates, Stairtreads and Nosings, &c.

“DELTA” **SILVER BRONZE** for ornamental work.

“DELTA” **BRONZE No. IV.** The most durable malleable Bronze. Can be cast, forged, stamped, pressed, etc. Stronger than steel, tough as wrought iron, highest resistance to corrosion. Specially adapted for art metal work.

Prices and other particulars on application.

Telegrams:

“DELTA, EASTGREN,
LONDON.”

Telephone:

GREENWICH 123
(3 lines).

On the Lists of Contractors to the Admiralty, Air Ministry, War Office, Ministry of Munitions, India Office, Post Office, Crown Agents for the Colonies, etc.

A HARCOURT FITTING



METRO-VICK SUPPLIES LTD.

(Proprietors: Metropolitan-Vickers Electrical Co., Ltd.).



Metro-Vick House, 145-147 Charing Cross Road, London, W.C.2.



SHOWROOMS:

London	-	-	145-147 Charing Cross Road, W.C.2	Edinburgh	-	-	-	-	127 George Street
Birmingham	-	-	Daimler House, 33/4 Paradise Street	Leeds	-	-	-	-	- 9 East Parade
Bristol	-	-	- - - 43 Park Street	Manchester	-	-	-	-	14 Long Millgate
Cardiff	-	-	Metro-Vick House, Custom House Street	Newcastle-upon-Tyne	-	-	-	-	7 Saville Row
Sheffield	-	-	-	Howard Gallery, Chapel Walk					

International Conference on Housing and Town Planning.

The next International Conference will be held at Vienna in September, 1926. The principal subjects for discussion will be :

(a) Examination of the conditions of land tenure in each country and of how far they permit practical results respecting town and regional planning.

(b) The rational distribution of cottage and tenement houses.

Under the first heading will be discussed land ownership and leases and the uses to which land may be dedicated in town and regional plans, the acquisition of land (whether by private treaty or compulsory powers) where necessary for the plan, the exchange of sites, and all the land problems that it is necessary to solve so that the plans that are drawn up may be actually achieved. It also involves the study of regional and town planning in relation to existing and potential land values, a study which is made the more necessary by the recent growth of regional planning and the larger areas that are now envisaged.

The second subject will provide for comparisons between the two types of housing development, their appropriateness under varying conditions, their respective costs, and their social advantages and disadvantages. It also involves consideration of the place in regional and town plans of both types of building and the relating of housing to town and regional planning.

At the same time as the conference there will be held an exhibition dealing with the subjects to be discussed at the conference.

Modern Tendencies in Furnishing.

An exhibition of furniture designed and made by Heal's is now proceeding at the Mansard Gallery. Here can be seen the trend of present-day design in both colour and form, grouped together with appropriate carpets, pottery, fabrics, and so forth—sold, and in many cases initiated by Heal's.

A National Recreation.

In designing any kind of sport or pastime for the welfare of the masses, obviously the first essential condition is that it shall not only be popular, but it must also contain the power of being able to attract, and to appeal to the general taste. That problem provided for, the second qualifying necessity is that the interest attaching to it must be maintained all the time to prevent it from retrogression.

From the details supplied to us by the secretary of the Society of Miniature Rifle Clubs—an organization that has the honour of claiming the Duke of Connaught as patron, and Field-Marshal Earl Haig as President—there is ample evidence that the society, in cultivating the development of small-bore rifle shooting as a national sport of the masses has achieved the distinction of holding and maintaining what is proved to be perhaps the most popular pastime that could be devised or carried on for the benefit of the general public.

To carry on the good work, the council of the S.M.R.C. are appealing for 10,000 additional life-members, and as the council of the society is composed of gentlemen whose names are a national asset, and who give their time and invaluable services free, besides helping in other directions, and seeing that a life-membership can be secured on payment of a guinea, it is to be hoped that the appeal will fructify. Additional finances are required to feed the continuous round of shooting competitions with cash prizes and trophies necessary for the maintenance of that interest which we referred to in the opening lines.

Already the society awards well over 1,000 of such prizes, whilst the various clubs also provide their own nominal prizes for club matches between the members, inter-club contests, county association competitions, and so forth. The movement is both national and progressive, and the aims of the society are directed on those lines.

Inquiries should be addressed to the Secretary, S.M.R.C., 15 Arundel Street, Strand, London.

ARCHITECTURAL WOODWORK IN ALL PERIODS

PANELLING
BANK FITTINGS
REVOLVING
DOORS



Panelled Hall for H. Neal, Esq., Northwood.

PARQUET
FLOORING
STAIRCASES
CHURCHWORK

SAMUEL ELLIOTT & SONS
READING LTD.
Phone : 436 & 437 Reading. Phone : London Mayfair 1599.



*London Hospital,
Out-Patients' Department.*

*Architect :
J. G. Oatley, Esq.*



AMONG recent Contracts carried out under the personal supervision of the Principals of the Firm are works at the following places:—

LEE-ON-SOLENT; WHITCHURCH, BUCKS; OTTERSHAW; HALIFAX; NEWCASTLE;
TORQUAY; PORT TALBOT, S. WALES; NEWTON FERRERS, DEVON; COLCHESTER;
MAIDSTONE; GUILDFORD; WINDLESHAM; EAST GRINSTEAD; COODEN BEACH;
HASTINGS; THEYDON BOIS, ESSEX

THESE contracts include—
BUILDING, DECORATING,
LIGHTING, AND FURNISHING

W. H. GAZE & SONS, LIMITED,
10 CONDUIT STREET, LONDON, W.1
And KINGSTON-ON-THAMES

TRADE AND CRAFT.

The Pearce Memorial Fountain and Garden, Thame, Oxon.

The general contractors for the fountain, masonry, and foundations were Foster and Dicksee, and for the lily ponds, garden paving, and walls, J. Howland; Manenti Mario (bronze casting).

The Kensington Cinema, London.

The general contractors were Messrs. J. T. Mears, Ltd., and the sub-contractors were: Goodale & Co. (granite); Impervious Stone Co. (stone); Shaw's Glazed Brick Co. (faience); Fenning & Co. (marble); Stratford-on-Avon Guild (fibrous plaster); Campbell Bros., Ltd. (painting); Starkie Gardner, Ltd., J. M. Pirie & Co., Ltd., Fredk. Jukes, and J. R. Pearson, Ltd. (metalwork); Higgins and Griffiths (electric fittings); Blackburn and Starling (electric wiring); W. N. Simpson and Sons, Ltd. (wall tiling); Art Pavements and Decorations, Ltd. (mosaics and rubber flooring); F. G. Minter, Ltd. (internal joinery and curtains); Moreland Hayne & Co. (steelwork); Waygood-Otis, Ltd. (lifts); F. Sage & Co., Ltd. (kiosk and urns); Cinema Equipment Co. (seating and carpet-laying); Coates & Co. (carpets); General Electric Co. (flood-lighting); Holophane, Ltd. (external flood-lighting); K. F. Manufacturing Co. (internal directional signs); Jeffreys & Co. (heating and ventilation); Geo. Jennings, Ltd. (sanitary equipment); Wm. Hill and Norman Beard, Ltd. (organ); Luxfer Co. (glazing, etc.); Bell's Poilite and Everite Co. (asbestos); Singer and Sons, and Abercrombie and Son (art metalwork); Knight & Co. (door furniture); J. W. Gray and Son (lightning conductor); John Daymond and Sons, Ltd. (carved stonework). The colour content of the cast concrete stone was obtained by the use of "Atlas White" Portland cement, supplied by the Adamite Co., Ltd.

Metro-Vick House.

The London office and erection staff of the Metropolitan-Vickers Electrical Co., Ltd., and head office and London office of Metro-Vick Supplies, Ltd., have moved from 4 Central

Buildings, Westminster, to more convenient and larger premises at 145 Charing Cross Road.

The headquarters and administration staff, together with the Traction Bureau of the Metropolitan-Vickers Electrical Co., also the whole staff of Metropolitan-Vickers Electrical Export Co., will remain at 4 Central Buildings, which is, of course, the registered office of the company.

The premises are on the site formerly occupied by Messrs. Crosse and Blackwell's factory, and the building has been completely transformed by Messrs. Foster and Dicksee, Limited, of Rugby and Chelsea. The whole of the interior has been removed and replaced with modern steel construction supplied by the Astor Engineering Company, with Diespeker patent hollow-tile fireproof flooring. Messrs. Docker Brothers supplied the floor covering of Induroleum patent fireproof flooring, and all the paint and distemper used in connection with the internal decoration. Interior metal work, such as door furniture and the specially designed name-plate at the entrance to the building, were supplied by a subsidiary company, Harcourts, Limited, Birmingham.

Messrs. Waring and Gillow furnished the ground floor entrance hall with the beautiful walnut panelling of William and Mary period. Messrs. George Spencer Moulton supplied the rubber-tile flooring in a black and grey marbled diamond pattern.

Corrigenda.

In the April issue of THE ARCHITECTURAL REVIEW, Messrs. Art Pavements and Decorations, Ltd., were described as having supplied the stair treads for the District Bank, Cornhill. This was incorrect. This firm carried out two exceptionally fine solid cast staircases in "Biancola."

We regret that through a misunderstanding the illustrations of Little Bardfield Hall were described in the April issue as Little Bandfield Hall, and as being the work of Mr. Esmond Burton. This building was designed and carried out by Mr. A. Victor Heal, and Mr. Burton was responsible for the modelling and execution of the actual plaster ornament. The craftsman responsible for the figurehead of the "Flying Cloud" illustrated in the same issue was said to be Gilbert Seale and Son. This should have been Frederick Stüttig, of 2 Durand Gardens, Stockwell, S.E.



HIGGINS & GRIFFITHS

LTD.,

Electrical & General Engineers,

21 ORCHARD STREET,
PORTMAN SQUARE,
LONDON, W.1.

Manufacturers of Wood and Metal
Electric Light Fittings
in all Periods.



The Electric Light Fittings at the
KENSINGTON KINEMA were supplied
by us under the direction of the Architects,
Messrs. GRANGER & LEATHART, A.A.R.I.B.A.

THE ARCHITECTURAL REVIEW

A Magazine of Architecture & Decoration

EDITED BY WILLIAM G. NEWTON, M.C., M.A. OXON., F.R.I.B.A.

ASSISTANT EDITOR, AND EDITOR OF THE ARCHITECTURAL REVIEW SUPPLEMENT: H. DE C. HASTINGS.

CONTENTS

VOL. LIX

JUNE 1926

NO. 355

	PAGE		PAGE
THE DANGER TO RURAL ENGLAND. BY THE EDITOR	257	THE ARCHITECTURAL REVIEW SUPPLEMENT.	
LETTERS OF AN EIGHTEENTH-CENTURY ARCHITECT. SIR THOMAS ROBINSON, BART., TO RALPH, SECOND EARL VERNEY. EDITED BY MARGARET M. LADY VERNEY AND PATRICK ABERCROMBIE	259	WHAT THE BUILDING SAID. I.—OVER-HEARD IN REGENT STREET. BY A. TRYSTAN EDWARDS	294
LES BAUX-EN-PROVENCE. BY VERNON BLAKE	264	ENGLISH FURNITURE. II.—CABINETS. BY JOHN C. ROGERS	297
LAZARD'S BANK, OLD BROAD STREET, LONDON. DESIGNED BY GUNTON AND GUNTON AND A. VICTOR HEAL, JOINT ARCHITECTS. BY SIR ROBERT LORIMER, A.R.A.	270	MODERN DETAILS. A FIREPLACE IN THE SHOWROOM OF THE GAS LIGHT AND COKE COMPANY, HORSEFERRY ROAD, LONDON. FROM A DESIGN BY WALTER TAPPER, A.R.A.	300
THE PAVILION AND SWIMMING POOL, PRESTATYN, NORTH WALES. DESIGNED BY EASTON AND ROBERTSON	276	THE MODERN MOVEMENT IN CONTINENTAL DECORATION. II.—THE HALL. BY SIL-HOUEtte	302
HOMES OF REST FOR MINERS, HUCKNALL, NOTTS. DESIGNED BY SIR REGINALD BLOMFIELD, R.A.	281	A CRAFTSMAN'S PORTFOLIO	306
TALLIS'S LONDON STREET VIEWS: XXVIII.—SKINNER STREET AND KING STREET, SNOW HILL. BY E. BERESFORD CHANCELLOR.. .. .	285	RECENT BOOKS:	
SELECTED EXAMPLES OF ARCHITECTURE: A SURVEY OF SEVENTEENTH- AND EIGHTEENTH-CENTURY ENGLISH DOMESTIC ARCHITECTURE: THE DEAF AND DUMB ASYLUM, LOWER CLAPTON ROAD, LONDON. BY TUNSTALL SMALL AND CHRISTOPHER WOODBRIDGE	286	MODERN FRENCH DECORATIVE ART. BY A. A. LONGDEN, DIRECTOR OF ART FOR GREAT BRITAIN, PARIS EXHIBITION 1925	xlix
EXHIBITIONS:		GARDEN CRAFTSMANSHIP. BY WALTER H. GODFREY	liv
ARCHITECTURE AT THE ROYAL ACADEMY, 1926. BY H. CHALTON BRADSHAW	291	THE ANCIENT MONUMENTS OF WEST LONDON. BY E. BERESFORD CHANCELLOR	liv
PICTURES AT THE ROYAL ACADEMY. BY RAYMOND McINTYRE	291	A LONDON DIARY	lvi
FURNITURE AT THE MANSARD GALLERY. BY RAYMOND McINTYRE	292	TRADE AND CRAFT	lxiv
		PLATE ILLUSTRATIONS.	
		I ARUNDEL STREET, STRAND, LONDON. THE PRIVATE OFFICE OF T. B. LAWRENCE, ESQ. DECORATED BY E. McKNIGHT KAUFFER, FROM A DRAWING BY E. McKNIGHT KAUFFER	Plate I
		LES BAUX-EN-PROVENCE. THE RUINS OF THE CHÂTEAU	Plate II
		LAZARD'S BANK, OLD BROAD STREET, LONDON. THE MAIN ENTRANCE. DESIGNED BY GUNTON AND GUNTON AND A. VICTOR HEAL, JOINT ARCHITECTS	Plate III

Articles, photographs, or drawings sent with a view to publication will be carefully considered, but the Proprietors will not undertake responsibility for loss or damage. All photographs intended for reproduction should, preferably, be printed on albumenized silver paper.

All articles and illustrations should bear the name and address of the sender, and postage should be sent to cover their return.

The Editor disclaims responsibility for statements made or opinions expressed in any article to which the author's name is attached, the responsibility for such statements or opinions resting with the author.

All communications on Editorial matters should be addressed to the Editor, THE ARCHITECTURAL REVIEW, 9 Queen Anne's Gate, Westminster, S.W.1.

PREPAID SUBSCRIPTION RATES.

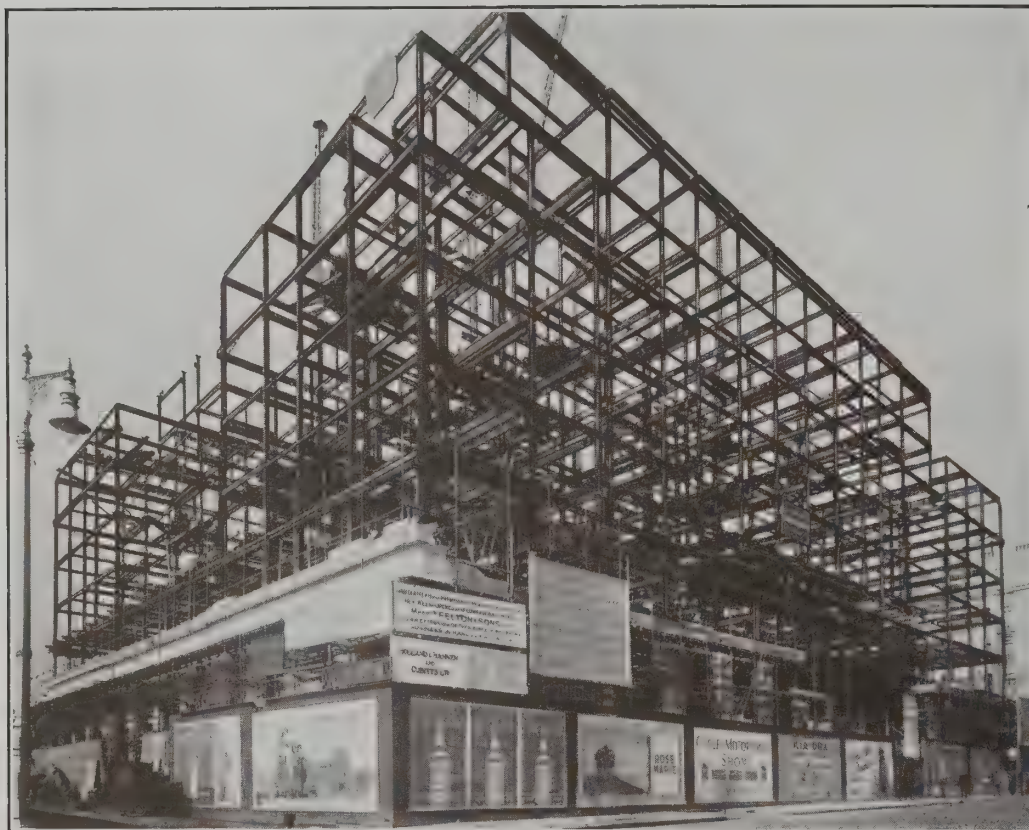
UNITED KINGDOM, £1 5 0 per annum, post free. U.S.A., \$8.00 per annum, post free. ELSEWHERE ABROAD, £1 5 0 per annum, post free. Cheques and Postal Orders should be made payable to THE ARCHITECTURAL PRESS, LTD., and crossed Westminster Bank, Caxton House Branch, and addressed to The Publisher, 9 Queen Anne's Gate, S.W.1.

THE ARCHITECTURAL PRESS, LTD.,
9 QUEEN ANNE'S GATE, WESTMINSTER, S.W. 1

TELEPHONE: 6936 VICTORIA (2 LINES).

TELEGRAMS: "BUILDABLE, PARL, LONDON."

STRUCTURAL STEEL.



DEVONSHIRE HOUSE, PICCADILLY, W.

Architects :
Carrère & Hastings with C. H. Reilly.

Contractors :
Messrs. Holland & Hannen & Cubitts, Ltd.

REDPATH, BROWN & CO., LTD.,

CONSTRUCTIONAL ENGINEERS,

3 Laurence Pountney Hill, E.C.4.

WORKS AND STOCKYARDS

LONDON Riverside Works, East Greenwich, S.E.	MANCHESTER Trafford Park.	EDINBURGH St. Andrew Steel Works	GLASGOW Westburn, Newton. Office: 19 Waterloo St.	BIRMINGHAM Office: 47 Temple Row.	NEWCASTLE-ON-TYNE Office: Milburn House.
--	------------------------------	--	---	---	--

Registered Office:—2 St. Andrew Square, Edinburgh

THE LIBRARY
OF THE
UNIVERSITY OF ILLINOIS



Plate I.

1 ARUNDEL STREET, STRAND, LONDON.
The Private Office of T. B. Lawrence, Esq., Decorated by E. McKnight Kauffer.
From a Drawing by E. McKnight Kauffer.

June 1926.

The Danger to Rural England.

By the Editor.

WE all profess to love our country-side, but it would seem that for instances of that real ardour which issues in action we must go to the peasantry of China. For we learn from Professor Abercrombie's little book on the preservation of rural England* that when in some far-off Chinese village, the populace rises and murders the missionary and burns the mission station, it is not out of dislike for the missionary, or for any reason of religious fanaticism, but simply because the peasants can no longer bear to see the harmony of their fair and ordered country-side destroyed by his corrugated-iron shanty. So the truest civilization still resides in the East.

We profess to love our country-side, but our love is oddly inconsistent. Unlike the Chinaman, we show our love by mis-handling the object of it. In our thousands we have, in the last few years, been pitching our shabby little dwellings about the land, flying from the town. And we are already, over large areas, making the country into the slum we have fled from.

We have already referred to this vitally important subject in our January issue, and Professor Abercrombie's review of the whole matter is timely. As he well says, while an outcry of vandalism is raised when there is a proposal to lay hands on some conspicuous historical monument, we are apt to forget that our greatest historical monument is the English country-side, which is the result of an elaborate, but unconscious, moulding which has taken centuries to mature.

And now all this is in danger. The causes of change are rapidly multiplying. The growth of intensive farming and the development of rural industries both demand increased housing. The movement away from the towns brings with it the dormitory colony. Factories are moving out along the main railway lines. The week-end habit goes hand-in-hand with the multiplication of the private motor car. "No time is to be lost if our English country-side is not to be reduced during this century to the same state of dreary productiveness to which the English town sank during the industrial revolution."

It is not a case of arresting all this development, but of guiding it. It has taken us unawares. And while all due credit must be given to the Town Planning Acts for the opportunity they have allowed for the considered development of important areas, it must be admitted that they are less applicable to those parts of the country which are outside the boundaries of the larger towns. Much may be done, and is being done, by regional committees to co-ordinate and link up neighbouring schemes; but they are essentially town schemes. A new outlook and a more subtle treatment is needed for rural planning.

Professor Abercrombie helps us to clarify our ideas on

the subject by his list of those aspects of the country-side which are particularly worth preserving: such as the villages where the balance of the claims of old and new demands a nice judgment; wild country, downs and moors and rivers. But his special point perhaps is that the normal homely English country-side, which has no particular features to which attention can be called, and on the other hand is the most liable to immediate development, demands at the moment our greatest care.

The most disastrous form of growth, to which we have already drawn notice, is the "ribbon" growth of dwellings along obvious frontages, old highways, and especially, of course, the new arterial roads. This hand-to-mouth method, though at the moment the cheapest, is in the long view the most expensive form for the community, demanding a disproportionate extension of light, water, and drainage services, and police. The houses are spread along the traffic road, when they might have been secluded from it in well-planned groups on either side. The traveller moves between rows of unworthy buildings, neither in town nor in country. Hurrying cars massacre children and dogs. And all the open land at the back lies idle, and cut off from the traffic artery.

There are many authorities competent to deal with these aspects of rural affairs. No less than five ministries are concerned in one way or another. Perhaps there are too many. It is notoriously difficult to get ministries to work together towards a common end. But what is far more important than Government control is the awakening of public opinion on this vital subject. Rural planning, which will allow the fullest legitimate growth of the country-side, but yet keep all the time in mind the preservation of the essential character of each part of the country with which it has to deal, demands a trained imagination. And it must be asked for and supported by an alert and educated public. Evil is done daily, and few seem to know it is evil.

There is to-day much interest in and discussion of artistic matters, as well in our public schools and universities as in the circles of those whose particular vocation lies therein. With the latter, discussion too often ends in somewhat barren dispute about ultimate aims or in sterile depreciation of all that is being done to-day. But while brows are lifted so high, the obvious enemy in our path is overlooked. It is difficult to estimate how much good might be done if it were possible to mobilize all this body of artistic opinion in the task of arousing all men to see how widespread, and yet how easily marred, are the beauties of even our humbler country-side. While we do not wish to depreciate the importance of a proper understanding of the higher and more subtle mysteries of artistic expression, for ourselves we would be ready in the last resort to barter all our hopes in polyhedral sculpture and courageous new visions in craftsmanship for the sane and intimate heritage of our country-side, a heritage which we can irrevocably injure but cannot, at least in our own generation, repair.

* "The Preservation of Rural England," by Patrick Abercrombie. Liverpool University Press. Price 1s.

My dear Lord

Russell Street Port Garden -

Friday 22 March 1771

The time being elapsed, since you last promised to let me have y^r. acct^t. I must ^{now} ~~re~~ remind y^r. self thereof & most earnestly again solicit for it, and surely it is most proper, & must be highly satisfactory for both Parties, it should be liquidated & settled, and which so very long I have solicited to have done -

I will call on y^r. self on Sunday even on my return from Chesterfield house, where I dine, and beg y^r. self would let me then have it, which will extremely oblige

y^r. selfs most obed^t. &
most faithful servant
Thos Robinson

Letters of an Eighteenth-Century Architect.

Sir Thomas Robinson, Bart., to Ralph, 2nd Earl Verney.

Edited by Margaret M. Lady Verney & Patrick Abercrombie.

THESE letters of Sir Thomas Robinson, Baronet, to Ralph, second Earl Verney, of Claydon House, Buckinghamshire, were lately found there by the Lady Rachel Verney. The correspondents were friends of similar tastes, connoisseurs in the arts, with generous instincts of lavish expenditure in all sorts of worthy causes, but without any dull prudence in regard to their own financial limitations.

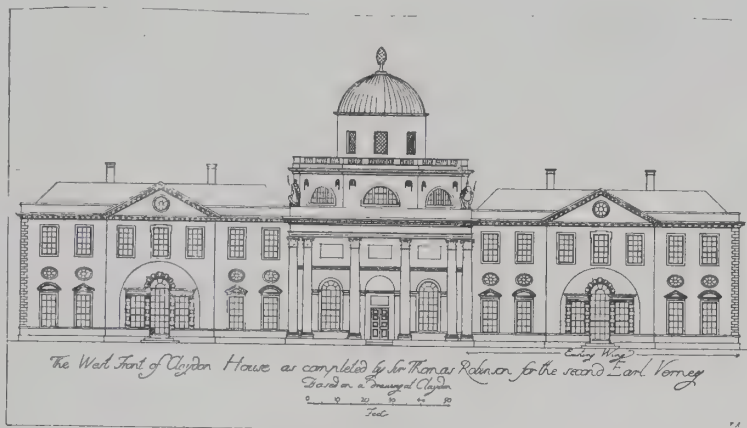
Sir Thomas Robinson had everything that the world—his world—accounted success. A baronet of an old family with an estate in Yorkshire, a member of Parliament, married young to the daughter of the third Earl of Carlisle, a popular figure of several London seasons, delighting in his work as an architect, and successfully managing the great Palace of Pleasure at Ranelagh, basking in the sunshine of royalty, and finally accorded a grave and a monument in Westminster Abbey—he is yet chiefly remembered, in that age of the patron and the patronized, for his flattery of the great, the profusion of his compliments and the depth of his bows. Perhaps a man so well satisfied with himself could not expect his fellow-creatures to agree with him.

As an architect he not only built ballrooms, but gave balls. Horace Walpole describes one of his splendid entertainments:

"The whole town is to be to-morrow night at Sir T. R.'s ball which he gives to a little girl of the Duke of Richmond's. There are already 200 invited from Miss in bib and apron to my Ld. Chancellor in bib and mace." . . . Later: "There were 197 persons at Sir Thomas' ball and yet it was so well conducted that nobody felt a crowd. He had taken off all his doors and so separated the old and the young that neither inconvenienced the other. The ball began at 8 . . . supper at 12 . . . a large table of hot for the lady-dancers and their partners . . . we danced till 4 then had tea and coffee and came home."

A taste for the society of the "great" and a passion for building were marked family characteristics. Sir Thomas's youngest brother was governor to the Dukes of Gloucester and Cumberland, who are mentioned amongst the visitors to Ranelagh. He was knighted by their brother, George III, as soon as he became King, and received further favours from him.

A still more splendid figure was his next brother, Richard Robinson, later Baron Rokeby, and Primate of all Ireland. He restored the Cathedral of



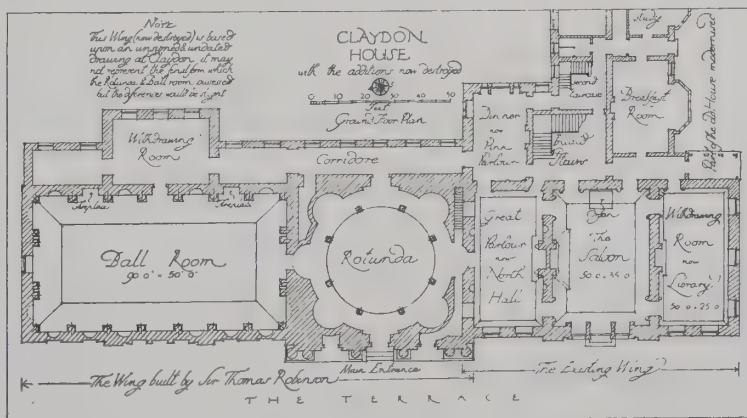
CLAYDON HOUSE. ELEVATION OF THE WEST FRONT.
As designed by Sir Thomas Robinson.

His personal appearance was that of "a giant whose legs would scarcely support him," and "Long Sir Thomas" figures largely in the satires of the time. He found full scope for his magnificent designs in the Rotunda and the gardens of Ranelagh, the resort of all the rank and fashion of the day, where Handel wrote and conducted, and the boy Mozart played. Sir Thomas's burly form towered above the company, and was described by one habitué of the Rotunda as its "Maypole and Garland of Delights," and by another as "the giant who supports Ranelagh House though his legs can scarcely support himself," an expression which occurred to many observers.

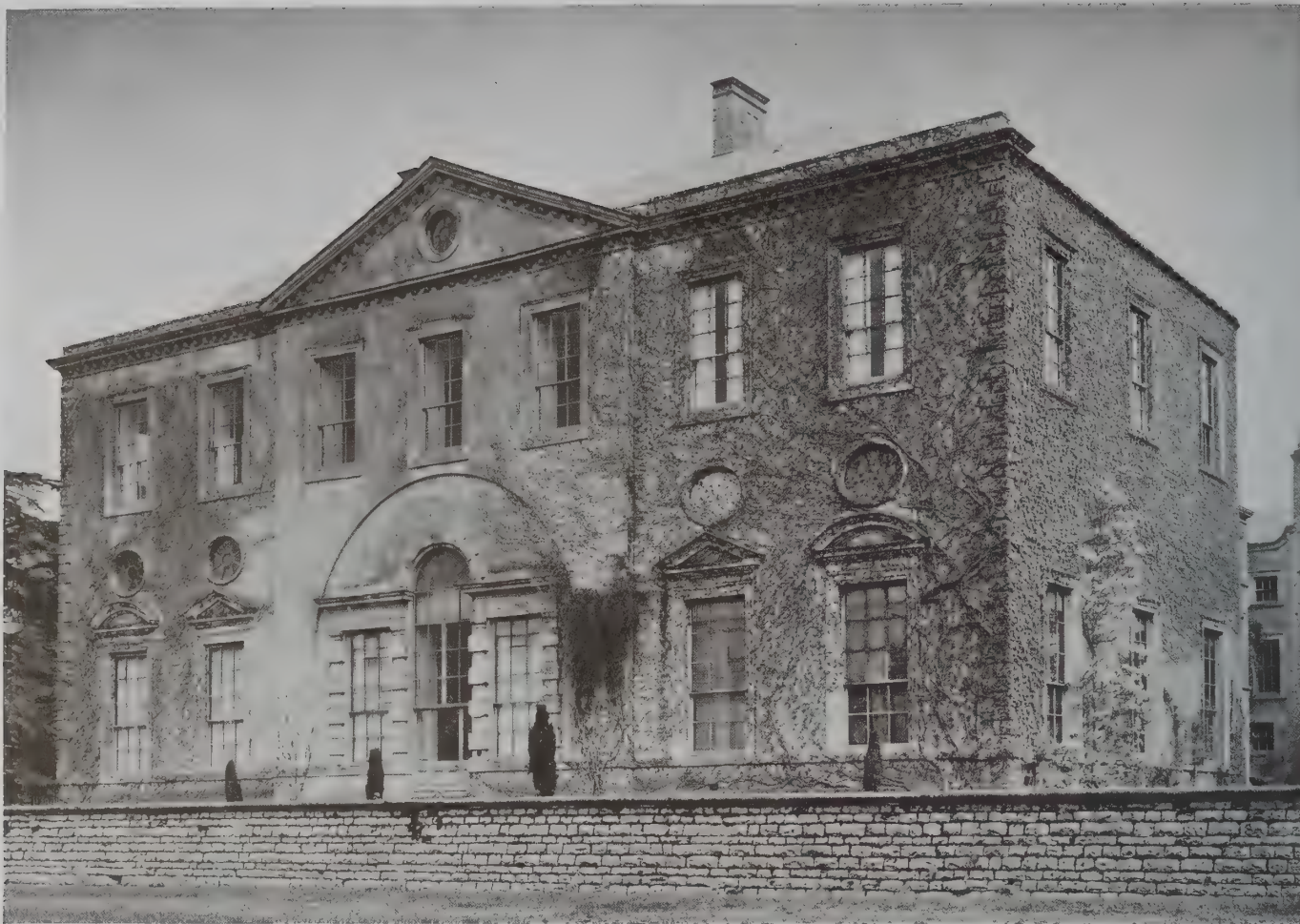
The enterprise had been started by a few private subscribers of £1,000 each, of whom Lord Verney seems to have been one, with Sir Thomas as the chief shareholder and manager, and they both received a substantial share in the profits of a fortunate speculation. The amount due to Lord Verney, as balanced by the large sums he owed to his architect, seems to have caused a break in their friendship in the last of the letters.

In spite of his social talents and artistic ability, Dean Stanley, usually so kind to the memory of those whose ashes were committed to his guardianship, only refers to Sir Thomas as "a man of the world, or, rather, of the town, who was a great pest to persons of high rank or in office." He was very troublesome to the Duke of Newcastle, and when he was told that his grace had gone out, he would desire to be admitted to look at the clock

or to play with the monkey in the hall, in hopes of being sent for into the Duke. All the house were tired with him, and a plot was concocted amongst the servants. At his next coming the porter, as soon as he had opened the gate, dismissed him with these words: "His grace is gone out, the clock stands, and the monkey is dead." When Lord Chesterfield heard that Long Thomas was dying by inches, he replied, wittily and cynically, "Then he will be a long time about it."



THE GROUND-FLOOR PLAN.
Showing Sir Thomas Robinson's addition to the existing wing.



THE EIGHTEENTH-CENTURY WING. CONTAINING THE LIBRARY, SALOON, AND NORTH HALL.

This was to have been merely a wing of Sir Thomas's completed scheme as the drawings on page 259 show.

These letters show him in a kindlier light, as deeply interested in his professional work, and as anxious to save his friend all unnecessary expenses.

During the years covered by this correspondence, from June 1768 to August 1771, Sir Thomas Robinson was designing an ambitious west wing to the old house at Claydon; three rooms seem to have been already built, but he was occupied with a marble hall with an observatory over it and a dome; a ballroom some 85 ft. long, with rooms behind it, and an inlaid wooden staircase. It was a melancholy climax to his hopes of immortality that Earl Verney's successor pulled down almost the whole of his building, leaving only the staircase and those three rooms for which he is probably not responsible.

Local tradition assigned the original plan to Robert Adam, who was doing other work in the neighbourhood; but there is no mention of Claydon in the list of houses built by Adam, nor in those built by Sir Thomas Robinson, and until the discovery of these papers his name had never been associated with Claydon at all.

In the packet of dusty letters, untouched for 150 years, are some rough notes from Bernato Bernasconi, a contrast to Sir Thomas's beautiful penmanship and ample margins.

Bernasconi was an Italian artist and craftsman well known to S. Wyatt and other architects; he seems to have been employed by Earl Verney for several years. He certainly worked under Sir Thomas Robinson on the decoration of the marble hall and ballroom, which Sir Thomas had hoped to complete in 1770, but after his death (March 3, 1777) Bernasconi is still busy with the same commission. He is paid—when he is paid—by Mr. Webb, Lord Verney's steward, but he is under the orders of Mr. William Dunn, a clerk of the works, whom Sir Thomas Robinson suspected of tampering with his designs. Bernasconi

is at Claydon (April 25, 1782), and writes to Lord Verney in London, much dissatisfied with the drawings sent him by Dunn for "the Antique Tropheys, with some stiff papers of Mr. Chambers." "I should think myself Cappable," he writes, "at least hope to give your Lordship's satisfaction after so many years I have experience I never did a body of fine adorn with wings and fretts so formal; I think much improper, tho' I am Ready to obey your Lordship's Approbation in all kind—Otherwise by those papers I seriously find them not worth my Notice."

Bernasconi had sent his "Estimation" to Lord Verney two days previously for eight Medallions 4 ft. 5 in. diameter, for "Festoons of Oak with Acorns," "36 Large Ribbons, and 239 ft. of Impost Cornice with 2 Enrichments and Lyon's Heads," amounting to £139 6s. 2d. He writes on April 28, 1782: "I do also return thanks for your Lordship's kindness and Benevolence to your most humble Servant for to grant me also an abode at East Claydon; but my Lord permit me to Inform your Lordship, the place is ready to drop to the ground, and no floor to walk on, and if I go in Door by your Lordship's Permission, I have no Necessity to come out the same way, because I can crip throu in many other pleaces. Tharfore Please your Lordship to Grant me a little Reparasion, by your Lordship's Permission, one word to Mr. Webb all things then will be Agreeable accepted to your most humble servant, B. Bernasconi."

He has been paid £75 5s. 5d. by Mr. Webb for trophies and decorations for niches, etc., up to January 17, 1784; but later in the same year seeing an advertisement to Earl Verney's creditors to send in their claims, he writes urgently that the balance due to him of £15 15s. 4d. may be paid, "being a poor man with large Fameley in the town of Buckingham."

AT the beginning of the eighteenth century Claydon must have had a picturesque and highly ornate Jacobean exterior enclosing much older fragments of building; the south front was furnished with gables, balustrades, and oriels; it was altogether charming, but hardly suitable to an eighteenth-century nobleman who "had a taste." The first Earl Verney and his son (with whom these letters are concerned) apparently began together to modify and improve this old comfortable house. Perhaps the brickwork of the north front, also the stable courtyard, with its admirable clock turret and the pink parlour in the new wing, with its modest-scale Venetian window, represents their joint work. Eventually the existing new wing, monumental in scale (two stories corresponding to three of the old house), was built. It would seem that at first this was intended as the complete addition to the house, and its reasonable size might be attributed to the father's restraint; but it is more likely to be the second Earl's first flight on his own account. It is illustrated on the opposite page.

These letters, however, discover Earl Verney (junior) embarked upon a scheme of building in which the existing front with its centralized composition was to be a mere wing in a balanced group of full classic severity and grandeur, a rotunda and dome forming the climax and main entrance. (See the drawings on p. 259.) This ambitious scheme must have been begun soon after 1760, and it is evident that the finishings of the existing wing were still in hand; the staircase at the back of it had apparently not yet been built.

Chelsea, 13 June 1768

My dear Lord,

Your letter . . . found me at work on y^r front—it was only this morn that I could get from Mr. Lightfoot *all* that it was necessary for me to know . . . should any further delay happen it must lay att my door, which I will take care to prevent —& you shall very soon have the Elevation etc.

I am very glad y^r Ldp. & the Countess got safe into the Country and found—good prospects there, ours in these parts are gloomy. There was last night a bloody, very bloody skirmish between the Coal Heavers & others—it is now discovered that many of the *Irish White Boys* who to escape the gallows left their native country are among them, and a most abandoned Banditti they are. Some I saw carried by the Soldiers to the Mansion this day—universal is the cry for an Execution—but a gallows, above the usual height. I am with my sincere compts to my Lady, concludes me to y^rself a most aff^e humble Servt.

THOS. ROBINSON.

* * *

Chelsea 21 June 1768

My dear Lord,

Being informed Mr Lightfoot is in Bucks, I send . . . a Quere of my own wch it is absolutely necessary should be answered before I can say anything further about the Soffit of the Ball-room. I gave him the front of the Hall including the Entablature so minutely figured that a Footman from the County of Tipperary could not mistake it if he would. . . . I hear y^r Lp & My Lady will soon be in Town, on y^r way to Brighthelmstone, I hope, you will let me know of y^r arrival in Curzon Street that I may pay my respects to you there, being with the greatest regard & Sincerity

Y^r Ldp's most Obliged humble Servt

THO. ROBINSON.

The rotunda and ballroom were to be finished ready for occupation in 1770. How much of this ambitious scheme was completed it is impossible to say; the main structure (with its back withdrawing-room) was certainly built, including the cupola; but there is no indication as to whether the interior decoration was really finished.*

* See introductory note on Bernasconi.

Chelsea 2^d July 1768.

My dear Lord,

. . . . I own I am extremely concerned & mortified that Mr Lightfoot does not forward the plans & directions, as soon as he receives them from me, for Mr Clegg, in his letter to y^r Ldp dated 30 June—I mention'd y^t circumstance to y^r Ldp, but in future to prevent delay on this head, I desire Mr Clegg would send his Queries directly to me, should I want any information from Mr Lightfoot, I will send for him, if not he will receive an answer by the return of the post, this will save trouble, but what is of greater consequence, prevent any loss of time in future, as to the pushing forward y^r works & I further desire he would let me know what directions or plans, he actually does receive from Mr Lightfoot, as coming from me—if after this any delay happens, I will take the blame on my self, but be assur'd my Lord, that will not be the case, should they literally follow, what is laid down as above, for I declare, I never had a work more att heart, than to compleat, with all conven^t dispatch these noble rooms, & make no manner of doubt to y^r Ldp's & Lady Verney's Satisfaction & to the approbation of the World.

I have enclosed in this letter two designs as follows:—

1st—plan of the Ball room—exactly figur'd—is viz. an ans^r to several Queries in y^r Ldp's two last letters—y^r Ldp will see the necessity of the chimnies being placed opposite to the windows, otherways the exactness of the intercolumnations etc. cannot be preserved, any alterations of the chimnies on this head, cannot be great, & may easily & without much expence be perform'd.

2^{dly}. A Sketch of the Truss & some Queries thereon wch I desire Mr Clegg would ans^r on this Sketch & send it to me by the return of the post, as I can't finish the roof of the Observatory, till I have this return'd to me, after which you shall not be long with^t that roof.

There remain now only three Queries, a. b. c. to be ans^d.

viz. a. The heigth of the Niches in the Hall, ans^d 22 feet,
b. (There should be no shutters to the windows wch are to be shut up, the Stuco, to be painted black.
c. (The recesses over the door & for the Bass-Relievos to be 10 f. deep.

I shall certainly wait on you this Summer & remain most truly y^r Ldp's most oblig'd hum. Servt

THO. ROBINSON.

The personal side of these letters is little less interesting than the architectural. There is, firstly, the relationship between Sir Thomas and his client—an unusual one to be sure, for owing to the Ranelagh business the Earl seems to receive as much money from his architect as he pays.

But the real interest centres around the mysterious figure of Mr. Lightfoot; who and what was he? A contractor, it would seem, but that unsatisfactory form of a contractor who worked under no contract. Moreover, he was on the site before Sir Thomas, and had been given, in the earlier work, a considerable free hand in the design; "this ignorant knave, with no small spice of *madness* in his composition" (according to Sir Thomas), even had the "impertinence" to allude to himself and the baronet as "two of a Trade."

Sir Thomas describes him as a mere middle-man, whose operations were only likely to add to the cost—his taste, though possibly suiting the Earl, he considered execrable. If, however, he was responsible for the bedrooms, about which Sir Thomas was indifferent, then Lightfoot's "spice of madness" had a considerable zest about it.

Chelsea 30th July 1768

My dear Lord,

Tho' it is some time since you heard from me, by the perusal of the enclosed to Mr. Clegg dated 19th inst. you will perceive I have not been Idle, I have also sent another letter to him dated 21st & a Packet enclosed. I have also seen Mr Rose & with regard to the Two Designs for the Staircase marked B.6; the first was too formal, the other which your Ldp chose better suited Mr Lightfoot's work,

Mr. Clegg and
Mr. Rose.



THE STAIRCASE OF MAHOGANY WITH INLAID EBONY AND IVORY.

This staircase is the sole remaining work of Sir Thomas Robinson. It will be noticed that the ceiling, presumably by Mr. Rose, differs in character from the wall decoration, probably by Bernasconi—the delicacy of the latter is amazing, and the ornament full of fantasy—e.g. the boy between two dolphins over the lower door to the right.



THE TOP LANDING OF THE STAIRCASE.

It will be noticed that the ceiling, presumably by Mr. Rose, differs in character from the wall decoration, probably by Bernasconi—the delicacy of the latter is amazing, and the ornament full of fantasy—e.g. the boy between two dolphins over the lower door to the right.

ucking-
coach.

The Great work for the Cove of the Ballroom Drawn at large will be sent by the Buckingham Coach & to be left at Winslow, next Thursday, so that they may employ double the N^o of Hands they have & the work will with Expedition go on & be finished by the Time agreed on viz: Lady Day 1770.

I now thank your L^{dp} for your two obliging letters, I am sorry anything carries you to the Sea, yet, when there I hope you will not come away without your arrand; I have observed too often those who only go to Medicinal Springs, or to Bath in the sea, *Health only being the Motive*, hurry themselves back to their own beloved Seats & Families, & often so farr from gaining the Object of their Journey Return back worse than they came. . . .

It was a very lucky circumstance y^r L^p sent Clegg to Town. I will not complain of bad Intention but had he not come up, I never should have got exactly all the demensions wanted in order to compleat the Designs as they ought to be, to prevent future Alterations or any more pulling down etc. Now my Lord, pour faire bonne bouche, Permit me to say a word or two upon the works you are now engaged in, viz. Two of the most Princely Rooms in Europe; you are also working upon 3 other Rooms, which from their Magnitude & Proportions would be also objects of Admiration, had they not been in a too Close Neighbourhood with the others.

Your L^{dp} has given me leave to say, The two First you would have the Key turn'd & Ready for Furniture against Lady Day 1770—extend your Comission & Orders & give me the same Authority viz., to say it is your pleasure & Orders to me not to have a single workman neither in the House, Court, or Offices by the same time, & I will answer my Life & honor the whole shall be done, that your L^{dp} & Good Lady Verney may pass the Remainder of your Lives at that most Noble Seat, in Peace & Quiet & no Dirt about you—for if the Courts behind & the Terraces before the House are not included in those orders & finished accordingly, I shall think nothing Done—

Lord Carlisle constantly Settled with me each year how much was to be done that year,* I knowing that he never was disappointed, nor had the least Trouble, Such will be the Case att Claydon, your Lordship shall see every design for the Finishing, which when it has Received your L^{dp}'s approbation, I will be answerable, without giving your L^{dp} any further Trouble, it shall be well done & within the period of Lady Day 1770—

As to the Furniture, the work of the Upholst^r is clean work & within the above mention'd Period, if a good look out be made, very Magnificent & fine pieces may be bought little the worse for wear, & on very reasonable Terms.

Your L^{dp} seems to wish that a place might be made, for your Organ, in the Centre between the two Chimnies in the Ball Room, & by what I can learn the Organ is not above 7'10 wide. The small Church Organ is 10 by 15 & the largest 20 by 30. One of your L^{dp}'s size will make no Figure in that Room. The properest place for your Organ is at the End of the Saloon between the Doors; that is a very Noble Room 33 by 49 and 25 high & is a proper Room for Comfort or Musick. When I see your L^{dp} I will speak further on this subject, and convince you of the propriety of what I now assert.†

Mr Rose has been with me . . . complaining that Mr. Lightfoot retarded the Staircase by not sending the instruction wanting. I beg your L^{dp} would write to him on this head. Mr Rose says he can finish the Staircase & the Two Ceilings by Xmas, if

not retarded by his Joyners. The Staircase will be very Noble and Great, Mr Rose's part very beautiful indeed, & when compleated it will be one of the great works of Claydon. Lord Shelburn has lately shewn me his House in Town. The Staircase of your L^{dp}'s is much bigger than his, but take it all in all tis a noble Town House, but too bigg for any Family. His Eating Room is very Striking, furnished with 11 antique Statues, that is now the reigning fashion Statues & Marbles, no House in the Kingdom will be so well calculated for this kind of Furniture (the finest & most noble of any) as the House at Claydon.

You will now expect some News of Ranelagh, we Intended Shutting upon the 12th inst. but were desired to keep open for the Royal Dane who is expected next week . . . as my letter is already spun out so great a length I will now conclude & my next shall be confined to Ranelagh & the News of the Metropolis, only desiring you would acknowledge the Receipt of this, which with my Compts to Lady Verney concludes me to your Self.

My dear Lord, Y^r most
obliged humble Serv^t

THO. ROBINSON.

Lord Shelburn's
Staircase.News of
Ranelagh.

A DOOR ON THE FIRST FLOOR. THE DESIGN OF THE BOY AND DOLPHINS IS IN PLASTER.

to the R^t Hon^{ble} the Earl of Verney
att Southampton. Hampshire.

On Earl Verney's death in 1791 the house went to his niece, afterwards created Baroness Fermanagh, whose resolute character is shown in her portrait by Abbot, at Claydon. She made short work of the rotunda and ballroom, and sold the materials; the cupola was supposed to have gone to another great house, and Sir Thomas's "Princely Rooms" were thus destroyed almost before they were completed.

The staircase, however, (illustrated on the opposite page) still remains; this is presumably Sir Thomas Robinson's work, the only remaining fragment of it; and it is sufficiently remarkable to leave one regretting the rotunda and ballroom.

It consists of three elements: the plaster work of the walls and ceiling, the parquet of the stairs, the handrail. The plaster work, if not original in idea, is certainly exquisite. The wall medallions are of an infinite grace, and one particular motive of a youth standing between two dolphins as over-door is so delicious as to suggest Italian authorship—at any rate of the figures (see above). The parquet is, indeed, a puzzle; it contains none of the stock-in-trade motives of the woodwork of the Adam period. It is rather Oriental in its pattern, with a sparing use of black and punctuating white dots. This effect of diaper-like richness could not have been bettered; the only period sign is the fluted enrichment to the risers. The handrail has a French delicacy about it, and is as lightly supported as the stair itself. The metal slightly rustles as the stair is walked upon, and this sound adds to its charm, as though the ears of corn were brushed by ghostly crinolines and skirted coats. To step into the cool seclusion of this hall of inlaid stairs produces the same emotional heightening as the contemplation of a Dutch landscape or the sound of a Schumann romance; it is a high work of art, but in a strictly domestic vein.

(To be continued.)

* At Castle Howard.

† Posterity has confirmed Sir T. R.'s judgment; in 1898 an Organ 8 ft. wide was put in the place in the Saloon which he selected.

Day,

rgan.

staircase.

Les Baux - En - Provence.

By Vernon Blake.

With Photographs by G. Arlaud.

GREY before me, here faintly veiled in cobalt air, there arid and tinged with the tint of unbleached hemp, in immensity of plain lie the Crau and the Camargue. Straight ahead, beyond the prow of rock, l'Étang de Vaccares gleams, electrum-like beneath the suave sun of this mid-December day. And all along the wide horizon is strained the distant sea.

I have come out into the sunlight the better to sense the strangeness of the place, this isolated Acropolis, three sides precipitous, which juts forth as a southern spur of the Alpilles, high above the last level tract of France.

The sky is barred with pale blue and the silver of long lines of cloud like those which Veronese so loved to strike across the depths of some vast canvas enriched with column shafts, and lordly figure groups. Full of light, winter shadows are long upon the dusty ground. The wall of rock, which shelters me from the sharpness of the mistral blowing down from the north, would seem to have marked the limit of the neolithic settlement. From here on towards the sudden precipice it has often been my lot to pick up fragments of prehistoric pottery, flint arrow-heads, or the "laurel leaf" of a lance. But we find no trace of things earlier than the later age of stone. No palæolithic finds confirm human presence in the Bouches-du-Rhône at that distant time. Yet the land existed then. The hazard of conservation or of subsequent discovery? Neolithic leavings are not wanting at Les Baux. I myself have dug from an intact neolithic cave one of the largest vases of which I know (Fig. 1). It still stood upon the ashes of a fire, and was built about with sandstone forming a primitive hearth. Nearby we found, among many other things, a brachycephalic skull, trepanned and of curious shape.

Here on the Mediterranean coast we must count at least 4,400 years—so it seems—back from Christ to the close of the neolithic age. Over the long periods of bronze and iron it is natural that we should know nothing of Les Baux save that it was inhabited; to witness the fragments and objects that we find. Even with the founding of Massalia, some six hundred years before Christ, history does not yet commence for Les Baux. Still the Phocæan Greeks were here. Their burial ground lay over there among the pines, on the hillside, though far below me, where I sit 700 ft. above the sea.



1. A NEOLITHIC VASE.

Standing in the entrance to the Author's House.

Fragments of black Greek pottery are not scarce, and I have even taken kylix and lamp unbroken from a tomb. Now and again one picks from the dust and debris of Les Baux a silver coin stamped with the effigy of Artemis.

Then, following on Greece, came Rome. Aix was colonized in 123 B.C. Again Roman coins and Aretine pottery testify. But, as well, the Romans have cut two reliefs in stone near the cliff's foot just below me. Erudition, though all proof lacks, wishes one group to be Marius, with Martha the prophetess, and Julia; but local superstition prefers seeing—despite the male toga—the three Maries—Les Trémaïé—Marie-Jacobé, Salomé, and their servant Sara, after the perilous voyage from Palestine. So sixty or seventy years ago a chapel was built at their feet.

All this region was of high importance in late Roman times. Arles is but ten or eleven miles away; and for Arles Maximian and Constantine strove. Constantius

himself was at Arles when the council sat there over the great Athanasian dispute. In 536, says Gibbon: "The Ostrogoths of Italy, unable to defend their distant acquisitions, had resigned to the Franks the cities of Arles and Marseilles; of Arles still adorned with the seat of a prætorian præfect, and of Marseilles enriched by the advantages of trade and navigation. From that æra they (the Franks) enjoyed the right of celebrating at Arles the games of the circus"; and he adds in a note that they probably used the Mint of Arles for striking gold coins current throughout the Empire.

So it is easy to understand that in this Provincia lingered on unto the coming of the Middle Age some trace of the past Empire's elegance. Poetry and the arts were cultivated here while Northern France was still barbaric, still the prey of Burgund raids. The *Langue d'Oc* was then a polite and literary language of the times. Even our Richard, he of the Lion Heart, would seem to have written in it a "complaint"; though it is true that the verses have been equally preserved in old French, the northern *Langue d'Oïl*.

Nom meravilh s'ieu ai lo cor dolen
Que mos senher* met ma terra en turmen.†

writes he while praying for his "men," his "om," and his

* The King of France, Philippe Auguste.

† Wonder not if I have dole in my heart
That my Lord puts my land to torment.



2. THE HOTEL DE MANVILLE.



3. LA TOUR SARRAZINE.

"baron, Angles, Norman, Peytavin e Gascon," to pay his ransom, to liberate him from captivity.

But of nearer interest to Les Baux was Bertrand de Lamanon, for Lamanon is almost within sight, would be were it not hidden by the shoulders of the hills. He is author of one of the most delicate poetic leavings of these early days, delicate as the poignant line of later Villon, but wanting in his tearful mockery.

Ai !
Qu'ieu aug que la gaita cria
Via sus, qu'ieu vei lo jorn
Venir apres l'alba.*

runs the lilt of Bertrand's refrain.

* Ho !
For I hear the watchman cry
Up, for I see the day
Follow on the dawn.



4. A GENERAL VIEW OF THE VILLAGE.



5. THE RUE DE LA PLACE AND THE CHURCH.

Here, among the ruins of Les Baux, such far-off times seem nearer to us, for may not Cembelis, may not Audiartz, may not Bels-Miralhz—fair names of so long dead fair ladies—have gazed, too, upon these donjon walls that still cling, though reft asunder, to the bare rock's top? Was it Pons le Jeune who built them before the fateful year 1000? If so, the donjon had already been standing centuries when Bertrand de Born sought, with whimsical fancy, to construct from the separate beauties of Bels-Miralhz, of Chales la Vescomtal, of each and every lady he met, an imaginary and perfect mistress to console himself for the loss of Maeuz de Monthanac, who had unjustly quitted him. From Cembelis he takes her "*Frescha color natural*," while Chales lends her throat and breast. And so he goes "*per tot achaptan*," everywhere begging "*De chascuna un bel semblan*," from each some beautiful appearance, to make for himself a *Domna Soisseubuda*, "*Tro vos me satz renduda*" (until you shall be given back to me).

Les Baux was renowned for its Court of Love, where gracious ladies sat in judgment on such fancies, and rewarded the victor of a poetic contest with kiss and crown of peacock feathers. One cannot speak of Les Baux without touching on these gracious *cours d'Amour*, yet I must not dally overmuch with these souvenirs of past verse and fantasy, with this swan-song period following on the classic times, and coming before the final rise and precedence of Northern France. Soon was to come the new learning, the Renaissance, but before that coming Les Baux had already attained its apogee.

The sun has set, and in the sudden chill of winter evening I have regained the house, with its low-arched entrance, its spiral stairway, built in stone when the sixteenth century was young or had not yet begun. In 1584 my house belonged to one Peyre de Jehannon; so an entry in the *cadastre* of that period tells us: "*Item maison a la place, confronte de levant traverse visinale de midi maison de Me. Salomé de cochant muraille de la ville, de bise lad. place. 14Fl. 8s.*," runs the casual spelling of the time.

Till some fifty or sixty years ago the only track which climbed to Les Baux was the bridle-path roughly paved with stone which winds up the sharp drop just below my windows. Fifty yards from here was the Porte Eyguières, which a portcullis once defended. The gate was rebuilt in 1625, and the present wooden doors were put in place fifteen years later, as a protection against the plague then raging in Arles. But modern progress could not be neglected. A new carriage road was driven over the mountains to the region of St. Rémy. A branch from it zigzagged up to the northern part of Les Baux, and to-day one enters La Cité Haute des Baux through a breach made in the Maison du Roi, and under the remains of two magnificent Renaissance chimneypieces, now unexpectedly suspended overhead on the wall of the house (Figs. 11 and 12). The house was built in 1499, and tradition has it that François Premier once stayed here; hence the royal name. The southern face of the house was among the most interesting in Les Baux until a few months ago, when the officials of the Monuments Historiques gave orders for the refecton of the roof without even coming to examine the building. The only remaining



Plate II.

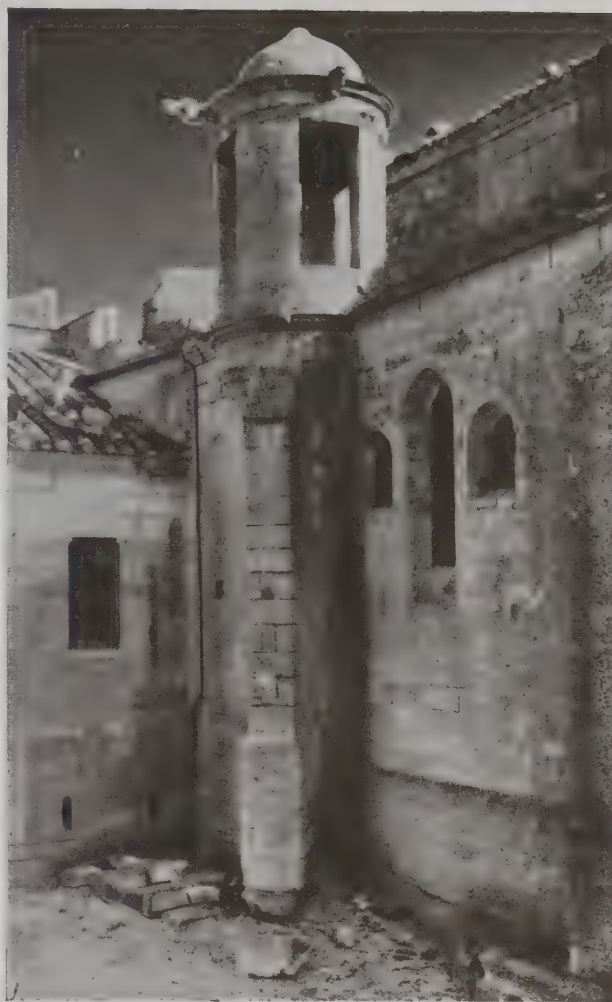
June 1926.

THE RUINS OF THE CHÂTEAU.

THE LIBRARY
OF THE
UNIVERSITY OF ILLINOIS

carved cornice in Les Baux fell to the ground, once the balancing weight of the roof was removed, carrying with it a youthful mason in its fall of about 30 ft. He is now in a most precarious state in the hospital at Arles. Nominally classed at least in part, Les Baux is in the hands of local officials who make out heavy bills for repairs, which are presented to the Ministère des Beaux-Arts at Paris. But year after year the relics of the past disappear from this curious site, visited by so many thousands of tourists the world over, and Paris remains indifferent to its conservation. How much has already gone during the few years of my residence here !

Two or three streets only remain to-day of the former town, which counted, during the fourteenth century, at least four thousand inhabitants. La Grande Rue still exists. It is of the width of a single cart; it should be remembered that no vehicles could reach Les Baux by the ancient paved way that climbed up from the valley, sole access before the recent road was made. The unbridled vandalism of the few remaining inhabitants has played, and is playing, havoc among the stately Renaissance façades which lined the street's length in former times. However, some few remain; the house of the *tabellion* Quenin, who dwelt there in the latter years of the sixteenth century, the Hôtel de Manville (Fig. 2), though ruined, still resist. Indeed, the façade of the hôtel, its mullioned windows with lateral pilasters and superincumbent architraves, is almost complete, and strikes a sumptuous note. Behind the building are some remarkable fragments of masonry that are little known; the skew cutting of the stones in a niche is unusually adroit. Much is to be learnt of stone technique at Les Baux, but it



7. THE LANTERNE DES MORTS ON THE NORTHERN WALL OF THE CHURCH.



6. A CORNER IN THE RUE DES LAUSE.

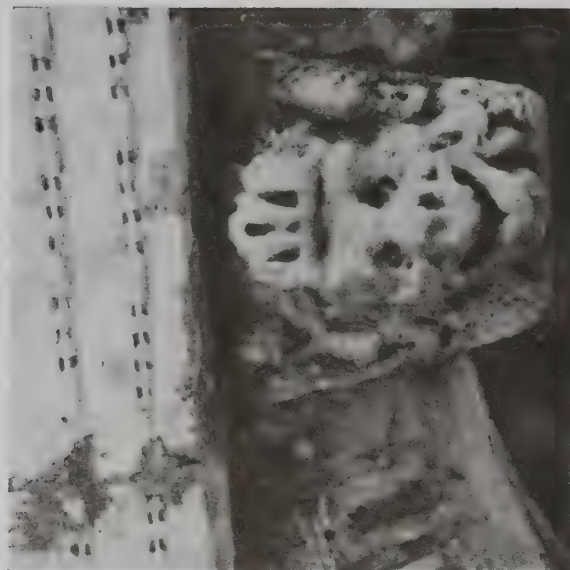
is the reward of patient research among the fallen blocks, among remnants of arch, among remains of buttress or of chimneypiece.

The chimneypieces are, perhaps, the special triumph of Les Baux. Like all the rest of the architecture they show an unusual sense of exact co-ordination between design and material, of the type of ornament which is just fitting to the tertiary molasse on which and from which the buildings are constructed. Hardly a house in Les Baux that does not run back into the rock itself, hardly a wall which is not in part the untouched natural stone left as it was *in situ*. The city seems a flowering of human thought and artifice, which runs but lightly over the steadfast stone; so that, from a little distance, house and castle confound themselves with the tortuous outlines of the cliffs and hills. Many chimneypieces still exist almost undamaged, others have fallen in part, leaving the design still visible. No two are alike; though preference is often shown for a deep, heavy mantel with doubly curved sides. Supported by slender columns it should appear ponderous, yet the proportions are always so nicely adjusted that all sense of heaviness is avoided, and the tremendous overhang of stone seems natural and well poised.

Opposite the Hôtel de Manville, formerly part of its dependences, stands a perfectly preserved Renaissance window, though the building to which it belonged has almost entirely disappeared. On the architrave is cut the *devise* of the Geneva protestants: *Post tenebras lux*, followed by the date, 1571. Claude II de Manville embraced the cause of



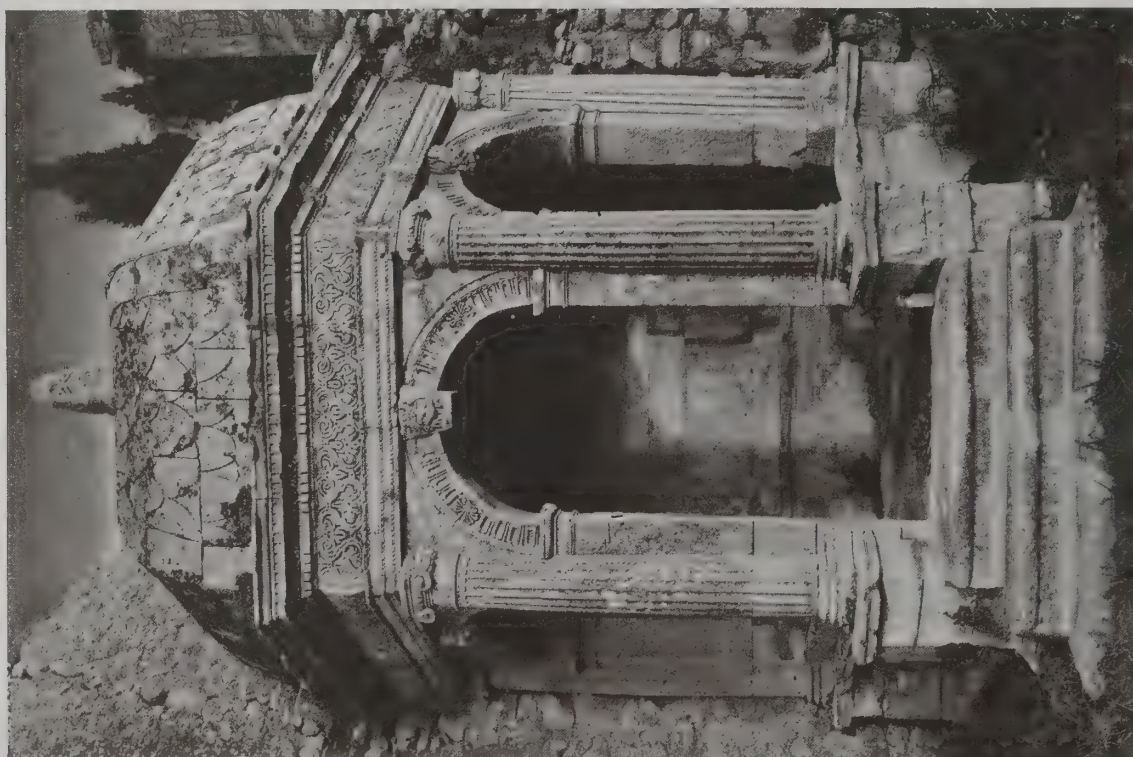
8. A MASK FROM THE PAVILION OF THE
REINE-JEANNE.



9. A MASK FROM THE PAVILION OF THE
REINE-JEANNE.



11. A RENAISSANCE CHIMNEYPiece AT
LES BAUX.



10. THE PAVILION OF THE REINE-JEANNE.



12. A RENAISSANCE CHIMNEYPiece.
The construction on the left is a later addition.

the Reform, and established a meeting-house in this pavilion beside his hôtel. Remember we are not here far removed from the protestant Cevennes—indeed, their profile bars the farther side of the Rhône Valley when we look westward from the castle keep.

Were I to detail all that is of interest in Les Baux I should far exceed my space. The church I cannot pass in silence (Figs. 5 and 13). It is very passably conserved, and is unusually composed of three distinct naves, which are most cunningly harmonized, although of very different epochs. To the right is the Romanesque, with three chapels hollowed from the rock. It dates probably from Carolingian times, and the ribs of the vault bear the early diamond-point decoration. During the twelfth century the second—and now central—nave was added. It shows the new-come ogival arch, as yet hardly broken from a continuous curve. The third nave (or should we now call it aisle?), though ogival for the most part, was built during the first period of the Renaissance. Thus we have an unusual horizontal transition of styles from south to north. The series terminates in an elegant *tourelle* of Renaissance mould, which springs from the centre of the northern wall. The crypt, to-day sealed up, served for long as burial place, and contains a vast number of skeletons. In it, when it was opened some years ago, was found the *cab. l'aduro d'or*, the golden hair, which, at the time, gave rise to so much imaginative surmise. Two of the bells, one made in 1467, the other in 1675, still hang in their twelfth-century belfry.

L'Eglise St. Claude, the ruins of the Romanesque chapel of St. Blaise, I must neglect. The hospital, with its now fallen arcade of column and spanning arch, is no more than a vestige by which one passes on the way to the rock platform of the Plan du Château (Plate II). Beyond, fine against the winter sky, rises the Sainte-Victoire over Aix; and, farther still, the Sainte Baume, nigh on sixty miles away.

Legend tells us that after the taking of Arles by Euric, a noble of his court built, in 485, the first château of Les Baux. For the exactitude of this it is hard to vouch. Yet as Les Baux affords a natural fortress it is easy to believe that it was defended from earliest times. The oldest parts of the present ruin would seem to owe their origin to Pons le Jeune in the tenth century, though other testimony would have it that the eighth century saw their birth. It would be wearisome to unravel the imbroglia of feudal discord which clashed around Les Baux. The interests of the kings of France and of Anjou, the courts of Barcelona and of Naples, Monaco, and the Dauphiné are inextricably mixed upon the complex pages. René of Anjou, at one moment master of the place, accorded the barony to Jeanne Laval, his second wife; but at the death of his nephew and successor, Charles du Maine, it, with the rest of Provence, passed into the hands of the astute Louis XI, who hastened to demolish



13. THE INTERIOR OF THE CHURCH.

the donjon. He left standing, however, the western wing as dwelling-place. Tired of the continual strife which raged round the stronghold of Les Baux, in 1631 the inhabitants themselves asked permission from Louis XIII to raze the fortifications. Allowed or inspired by Richelieu the final destruction was carried out, and to-day but little remains of this strange fortress cut in great part from the rock it crowns. A few remnants of carving, the moulding of a doorway, the towering height of the donjon, which, cut down

through the rock itself, nothing has been able to efface; little save great masses of overthrown masonry, tremendous walls fallen, but still lying as unbroken blocks, so solidly were they built; passages, starting high up on a cliff and leading nowhere, empty except for the raving of the mistral through their length; doorways opening on space are all that still waits on to play a played-out part of phantom guard high over the plain of Crau, between retiring shadow and the sun.

The abbey of Montmajour, the chapel of St. Gabriel, the little known and visited Tour du Cardinal are within easy reach of Les Baux, and call for even detailed description had I space. But below the rock of Les Baux itself, in the Vallée de la Fontaine, stands one of the most exquisite examples of Renaissance builder's art. It is locally known as the Pavilion of the Reine-Jeanne (Figs. 8, 9 and 10). A minuscule domed shelter, it fills the corner of what is now a walled vineyard, but which was undoubtedly in former times a pleasure garden. The dome is double and of ingenious *appareillage*. Highly ornate though it is, the ornament is so judiciously subordinated to the whole effect that one bears away from the *ensemble* a sense of simplicity. Doubtless the whole is charming, but what especially arrests my own attention are the masks cut on the keystones of the three arches. I know of no more fantastic sculpture of that age, nor for that, perhaps, of any other, yet they remain unnoticed! Indeed, although I have often spoken of them, it is only since I have taken the photographs to illustrate these pages that I have been able to rouse interest in them. Isolated in a photograph their excellence is evident. On the building itself they so fit into place that the eye runs over them without perceiving their masterly handling. A pregnant lesson in subservience of detail to the whole.

A strange, wild place, Les Baux, a place of drought and sun, of grey sadness, of olive orchard, of pale springtime almond flower, and of ever-present scent of thyme amongst the hills. A place of fantastic rock, a place of furious gale, a place rich with memories of past times, of peoples that have gone; a place which now and again seems set in some landscape of the school of Sung, when white scarves of mist trail, half-crag high, along the mountain flanks. And as the years go by its buildings fall and pass away. The lingering traces of last feudal things dissolve.

Lazard's Bank, Old Broad Street, London.

Gunton & Gunton and A. Victor Heal, Associated Architects.

Oscar Faber, Constructional Engineer.

By Sir Robert Lorimer, A.R.A.

IN his work on "The Meaning of Money," Mr. Hartley Withers states that the money market is the place in which money down is exchanged for the promise of money some day. He illustrates his meaning by taking the instance of a small boy at his prep. school, Jones minor, who realized "it might be to his advantage, in the lean and hungry days towards the end of term, to take five shillings in hard cash and to promise to pay seven-and-six after the holidays, when everybody's pocket is bursting with metallic evidences of family affection." He goes on to say that "this transaction, allowance being made for local and psychological variations, is a fair specimen of the business done every day in Lombard Street and in the other money markets of the world."

It seems, however, a far cry from the simple transaction described to the international business that is carried on in such a banking house as that of Messrs. Lazard Bros. & Co., where the complicated requirements of the business—so far as the arrangement of the building goes—appear to have been so perfectly met.

Messrs. Lazard have offices in London, Paris, New York, Antwerp, Brussels, and Madrid. They are not so much bankers in the ordinary accepted sense of the word as international financial institutions of the same character as Messrs. Rothschild's, Baring's, Hambro's, and other houses of the same kind, and the building has been worked out to meet their special requirements.

Regarding the main elevation to Broad Street, the idea of the directors was that it should have the character of a private rather than a public institution, and that the somewhat pompous and conventional treatment that is associated with the traditional bank architecture should be avoided. The plan published herewith shows how simple and straightforward the arrangement of the building is, both as regards the requirements of the bank



A DRAWING OF THE ENTRANCE FRONT.

and the situation of the two tenants' entrances in Old Broad Street and Adam's Court.

The principal feature of the ground floor is the large banking hall, which has been carried out with admirable restraint, the floor, wall linings, counters, etc., being of travertine. The mouldings are simple and appropriate, and all unnecessary detail of the dust-catching order is eliminated. The screens are of bronze and the woodwork mahogany. The majority of the public departments are housed in this main banking hall, which can be regarded as complete and permanent. The stocks department is in the back addition of the ground floor, and there is also a lower banking hall principally for the business of foreign exchange and coupons. This lower banking hall has been finished in travertine "stuc," a novel and successful experiment. The whole of the directors' rooms, board rooms, directors' luncheon

room, etc., are situated on the first floor, these rooms being reached by a separate staircase. The whole arrangement of this floor is admirably simple and, as the illustrations show, the principal rooms are beautifully finished with various woods, and reflect the greatest credit both on the designer and on the firm who carried them out. Particularly successful is the managing director's room, which is panelled in pine brought to a charming cool colour. It might be urged that the detail of these rooms is rather small and elaborate, more domestic than the character usually found in a bank, but the character is quite in keeping with the domestic note that has been given to the elevations.

The plans have been worked out in such a way as to make it quite easy for Messrs. Lazard Bros. to take over, for their own use, a greater portion of the building than they propose to use at once as and when the extension of their business requires.

As every architect knows, one of the most difficult problems

LAZARD'S BANK, OLD BROAD STREET, LONDON.



Plate III.

June 1926.

THE MAIN ENTRANCE.

Gunton and Gunton, FF.R.I.B.A., and A. Victor Heal, A.R.I.B.A., Associated Architects.

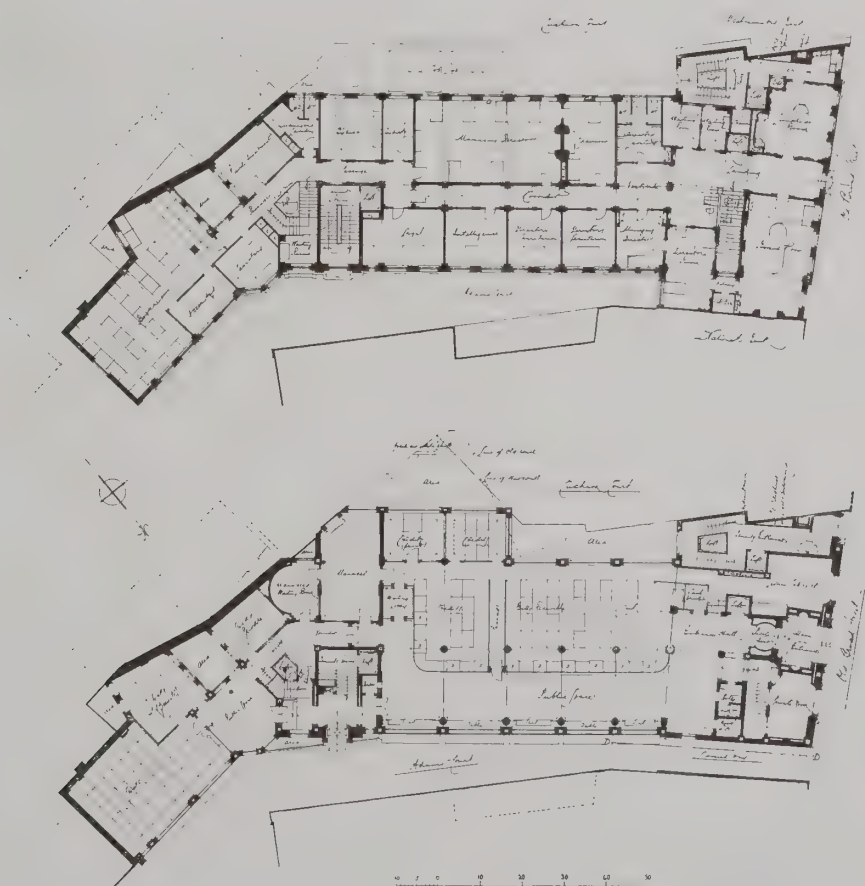
THE LIBRARY
OF THE
UNIVERSITY OF ILLINOIS



THE TENANTS' ENTRANCE IN OLD BROAD STREET.



THE DIRECTORS' ROOM.



PLANS OF THE GROUND AND FIRST FLOORS.



THE BANKING HALL, FROM THE BROAD STREET END.

in any building, but especially in a complicated city building on a cramped site, is to get all the services—heating, ventilation, sanitary fittings, electric lighting, telephones, etc., arranged in such a way as to give perfect service—to make everything invisible and yet accessible—and at the same time to ensure that the architectural dignity of the building is in no way spoilt by the intrusion of pipes or any other indications that these services exist. It is obvious from a careful examination of this building from the sub-basement to the attics, that the architects have taken an immense amount of trouble over the working out of these practical details.

Perhaps the most interesting and modern developments are in connection with the heating and the strong-room or treasury.

Of recent years ideas in connection with the heating of public buildings have been undergoing a radical change. We used to be told that heat rises and that the thing to do was to get your method of warming as near the floor as possible in order to keep your feet warm and your head cool. Now we are led to believe that heat is so obliging that it will do exactly what it is told, and that if you conceal your coils in the ceiling the heat will radiate down into the room like the blessed rays of the sun. We used also to be told that it was absolutely essential to have all pipes accessible. We are now told that the installation of jointless coils with welded connections from the mains can be made so perfect that it does not matter if the whole concern is behind the plaster. In Messrs. Lazard's premises this invisible panel-heating system has been adopted throughout. If the fabric of the building itself can be used as the source of

warmth the advantages are of course enormous, as the elimination of radiators enables the maximum use to be made of walls and floors. This is a feature of importance even in a bank, though of still greater importance in the case of a shop or large store where every inch is wanted as selling space.

Another interesting modern development in connection with heating which has been adopted in this building is the use of oil-fuel sprayed into the fire-box direct so as to eliminate all dust and dirt, the oil being led from the street into tanks placed in the basement. It is a novel experience to go into the heating chamber of a vast building, such as Bush House in the Strand, or Peter Robinson's great block, and find the place as clean as a teacup, and instead of two or three men stripped to the waist and running with sweat shovelling coal into the boilers, to find one man in a suit of spotless overalls walking about doing no more than taking an occasional look at his gauges.

Mechanical ventilation is also used for all the rooms in the occupation of the bank. Fresh air is drawn through a cleansing screen, mixed with ozone in a mixing chamber, warmed over radiators, and delivered through the building by an electrically-driven fan. Ventilation has been cleverly introduced into the principal rooms by piercings in the soffit of the cornices. This method is practically invisible, and does away with unsightly gratings in the walls or ceilings.

The treasury or strong-room installation of the modern bank is an interesting study, and Lazard's represents the very last word of "completely contented security."



THE CORRIDOR FROM THE DIRECTORS' LANDING
ON THE FIRST FLOOR.



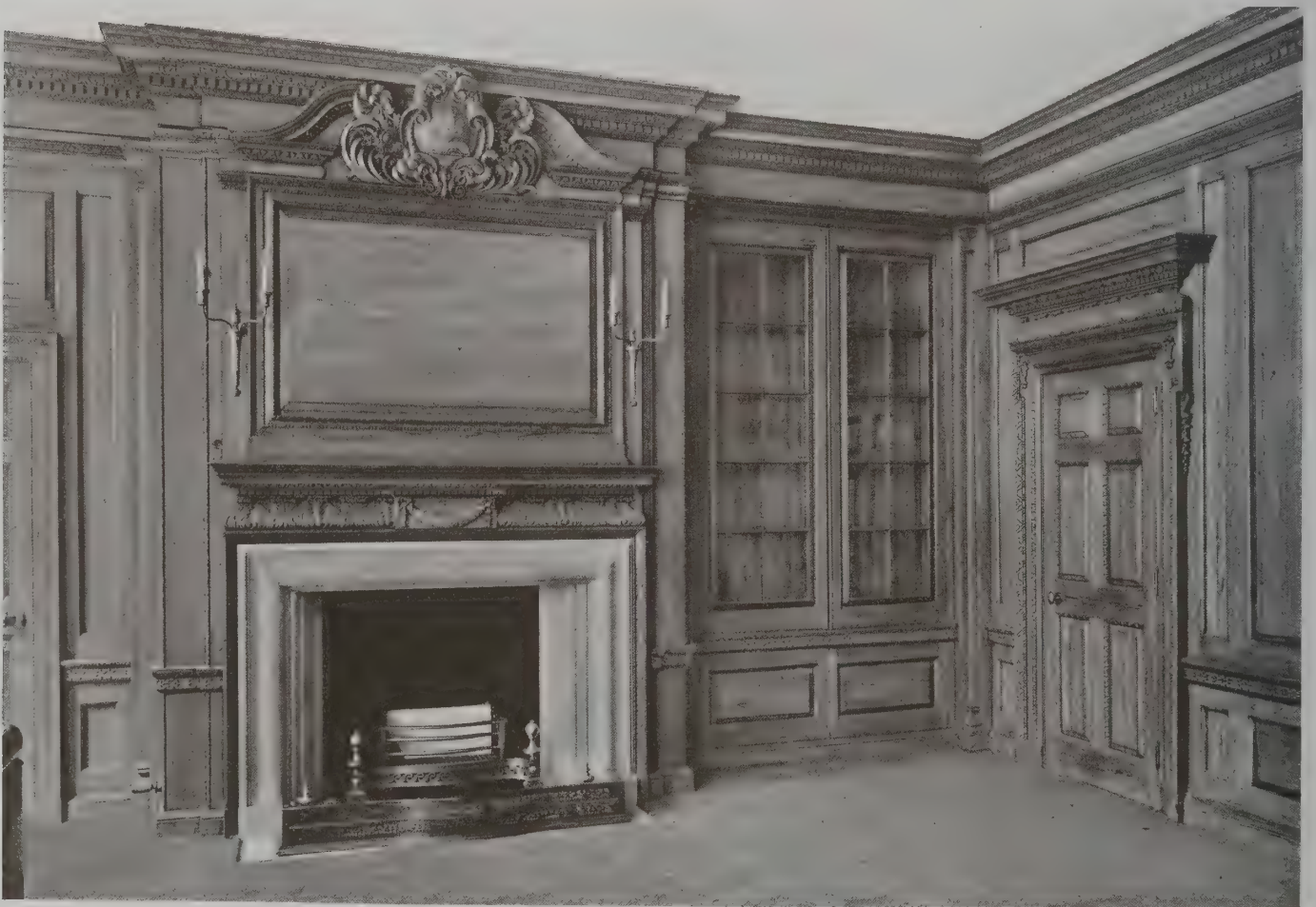
THE DIRECTORS' LANDING: THE DOOR TO
THE LUNCHEON ROOM.



THE LUNCHEON ROOM.



THE MANAGING DIRECTOR'S ROOM.



THE FIREPLACE IN THE MANAGING DIRECTOR'S ROOM.



THE BOARD ROOM.

The burglar who thinks he is going to penetrate the treasury of this bank must be an optimist indeed.

The treasury is an island structure, which derives no strength from the general building. The exterior is surrounded by a passage so completely controlled that surprise attack is impossible. If the superstructure collapsed it would not lessen its security. The total thickness of the reinforced concrete walls is over 3 ft. The main door weighs 10 tons, is perfectly balanced on ball and roller bearings, and has a thickness of 18 in. There is at the other end a small circular emergency door like the breech of a gun and this door also is 18 in. thick. The hinging and locking arrangements are of the most perfect description, a special point being that the doors when shut are hermetically sealed, so that in the event of riot or civil commotion the exterior of the strong-room could be flooded and yet the contents would not be damaged. The perfect ventilation of the strong-room is also ingenious and interesting.

The bank's book-room and the series of tenants' strong-rooms also have watertight strong-room doors and complete protection from fire.

There is a complete inter-communication telephone system, also an installation of synchronized clocks. The building has its own water supply, a borehole having been sunk 500 ft., the water-level standing at about 280 ft. below the surface. From this level the water is lifted to the pump-room and thence to the tanks in the roof, the machines being direct coupled to their electric motors and controlled by automatic starting gears in connection with float switches placed in the tanks—an arrangement which obviates the necessity of continual attendance.

Messrs. Gunton & Gunton and Mr. A. Victor Heal acted as joint architects, the latter being responsible for the elevations and the decorative working out of the interior, including the furnishings.

The satisfactory result achieved reflects the greatest credit on all concerned.



THE FIREPLACE IN THE BOARD ROOM.

The Pavilion and Swimming Pool, Prestatyn, North Wales.

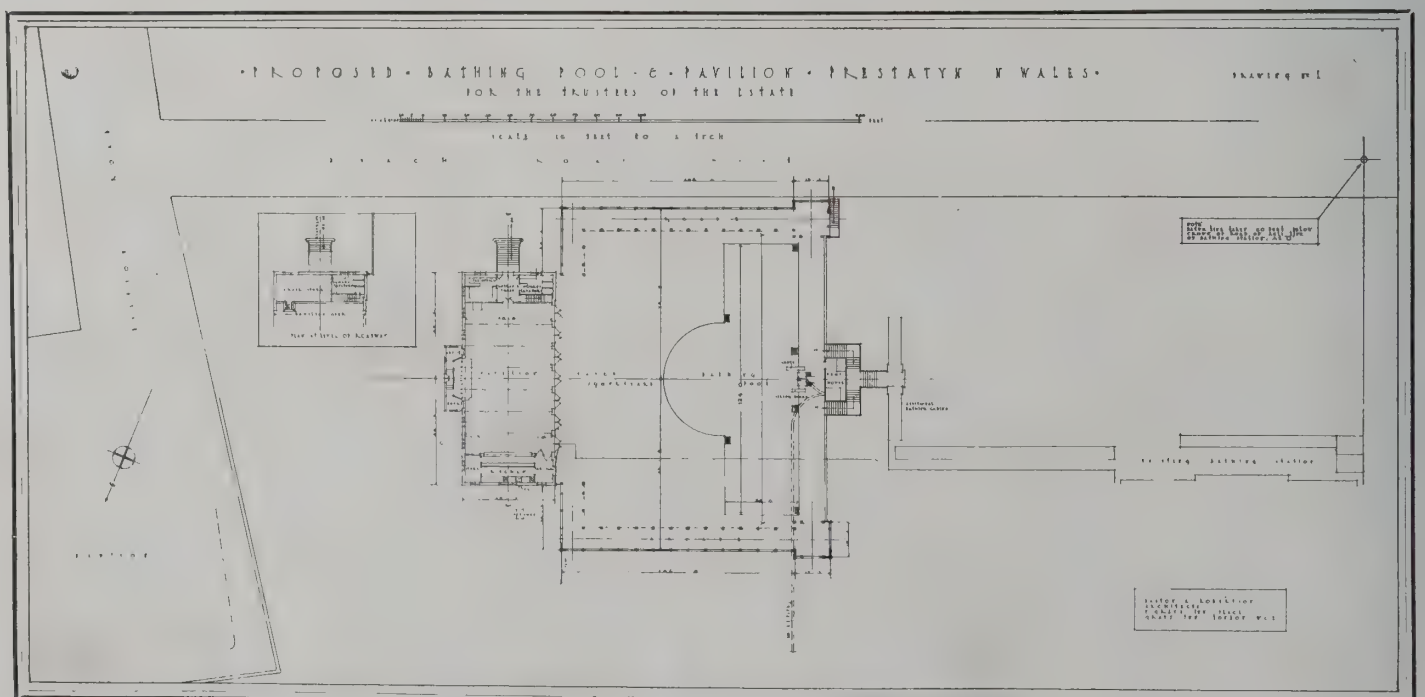
Designed by Easton & Robertson.

Prestatyn is one of those smaller seaside resorts which do not aim at the provision of systematized pleasures. The Trustees of Lord Aberconway's Prestatyn Estate wished, however, to provide facilities for sheltered bathing, music and dancing, and a social centre for the use of visitors and residents. It was decided to lay out the pavilion and swimming-pool across the sand dunes in order to give the maximum open views of the sea and mountains. Shelter from the wind and rain is provided by glazed and roofed wood colonnades surrounding the terrace of the pavilion on the north and south sides. The pavilion faces east, and terraced seating accommodation is surmounted by bathing cabins facing the western boundary.



The pavilion, pool, and terrace were built in 1923, and became so popular that a café was added in 1924, as well as the terraced seating accommodation on the western side of the pavilion. The sand dunes were levelled and retaining walls were built creating a courtyard about 7 ft. above the road level. This work, and the construction of the pool in reinforced concrete, was designed and supervised by Dr. Oscar Faber, direct labour being provided by the estate, with the assistance of the technical staff of the Croft Granite Company. The work included the laying of a pipe-line and intake for sea water, a difficult task in the absence of any other foundation but loose sand.

THE TERRACE.



A PLAN OF THE PAVILION AND SWIMMING POOL.



THE PAVILION FROM THE POOL.



THE WOOD COLONNADE ON THE NORTH SIDE.



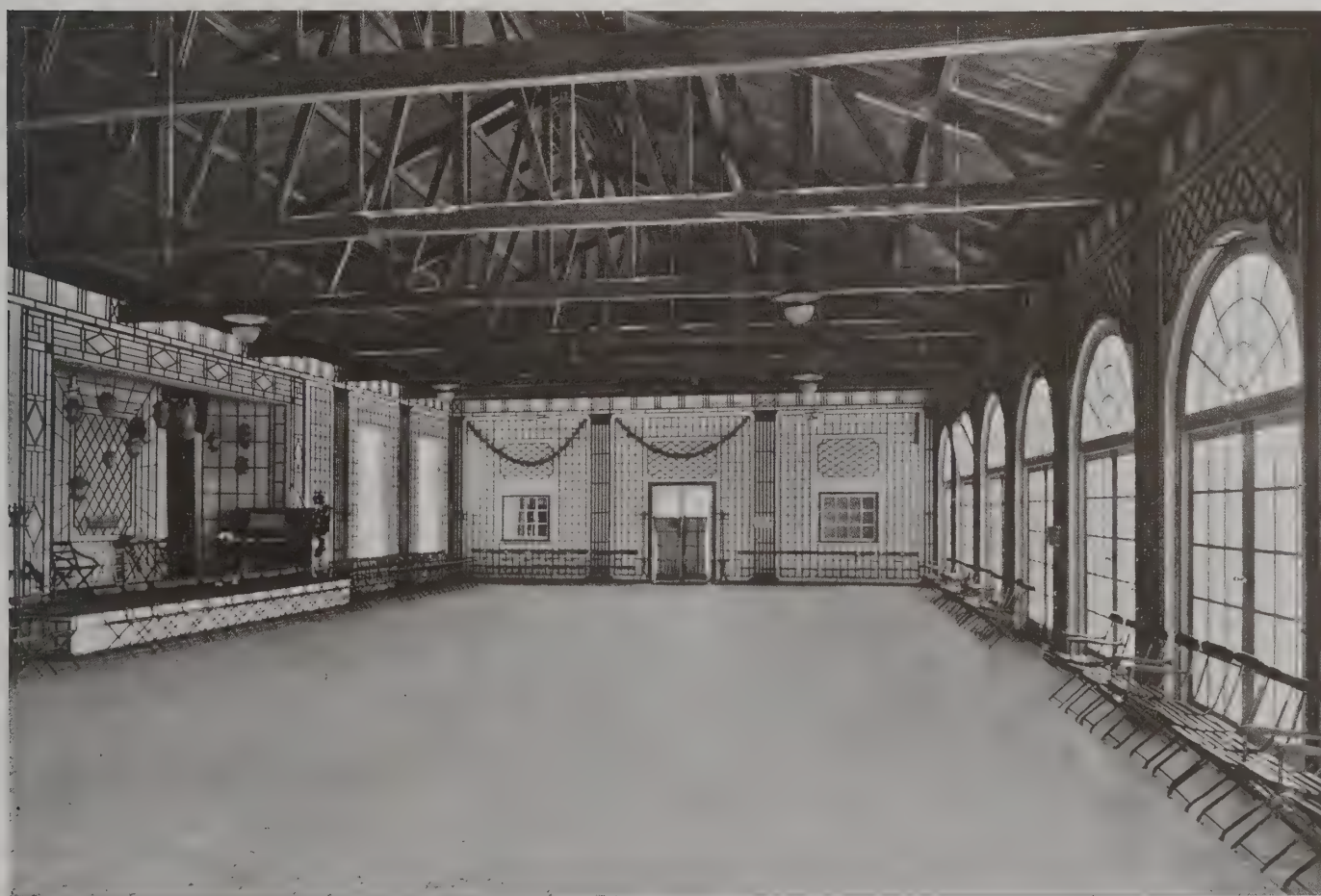
THE MAIN ENTRANCE OF THE CAFÉ.



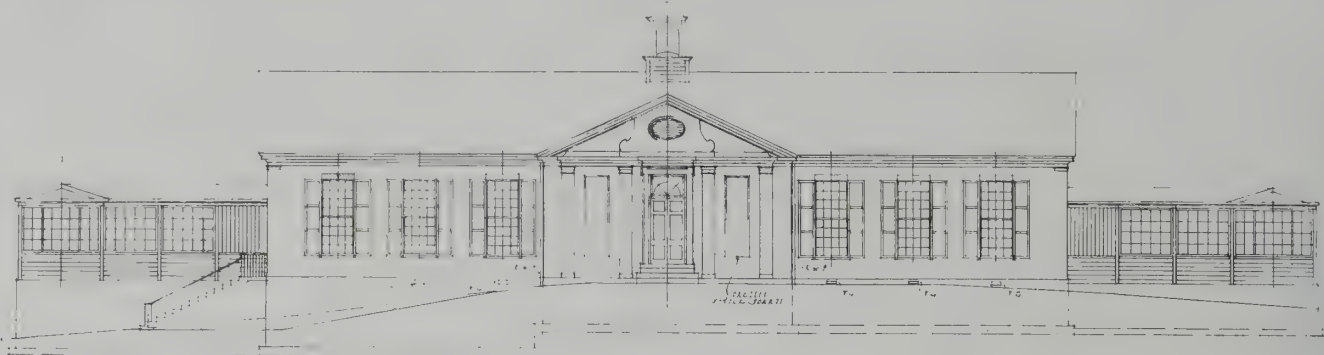
THE STAGE ENTRANCE.



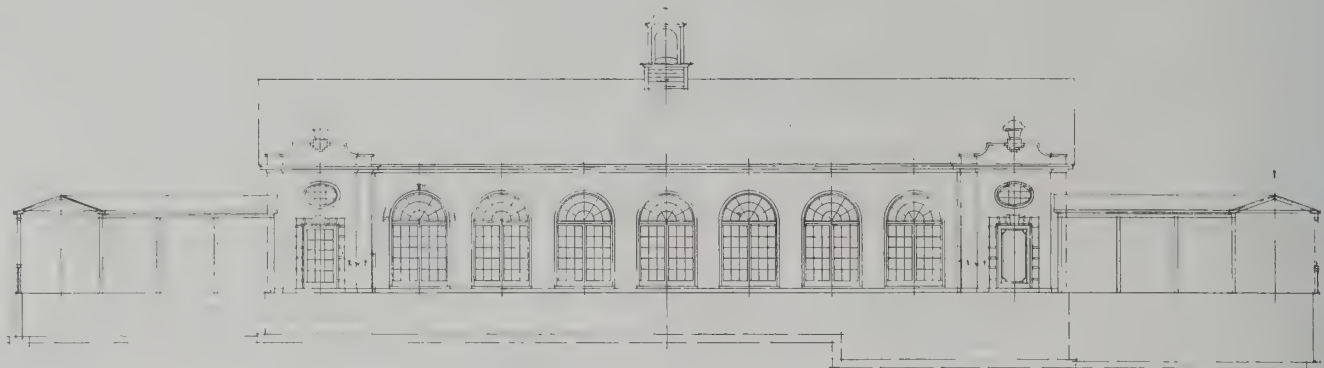
THE INTERIOR OF THE PAVILION—CAFÉ END.



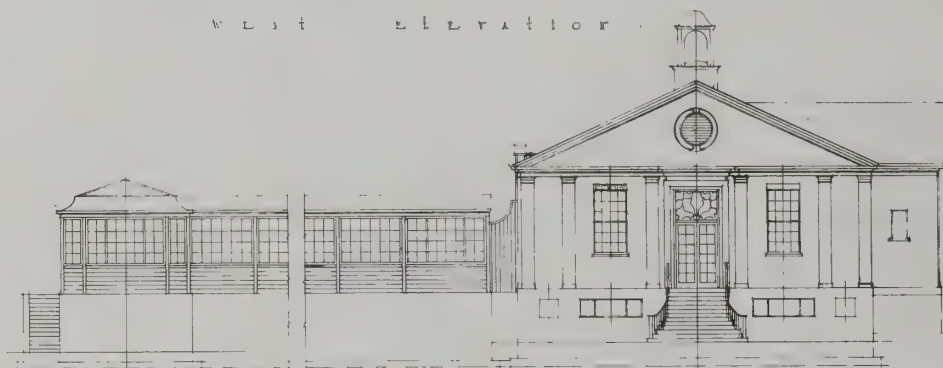
THE INTERIOR OF THE PAVILION—ENTRANCE END.



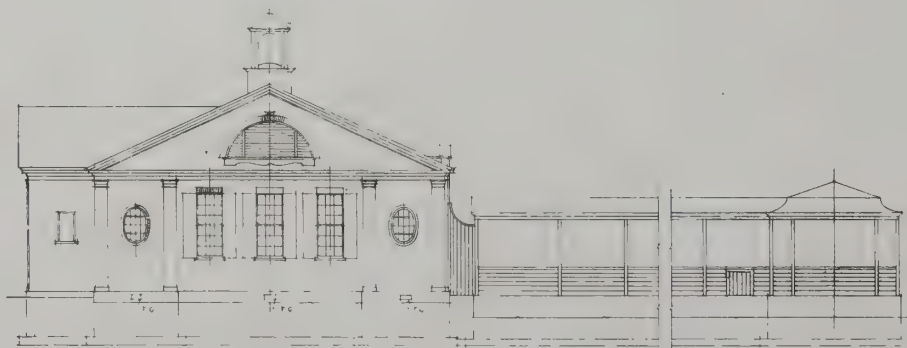
EAST ELEVATION.



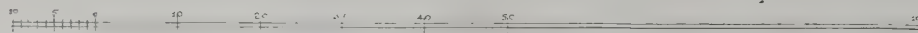
WEST ELEVATION.



SOUTH ELEVATION.



NORTH ELEVATION.



THE ELEVATIONS OF THE PAVILION.

(The north elevation is shown as existing before the addition of the café.)

Homes of Rest for Miners, Hucknall, Notts.

Designed by Sir Reginald Blomfield, R.A.



THE Homes of Rest were built for Mr. Julien Cahn to the memory of his parents. The materials used in the construction of the buildings were sand-faced Bottingham bricks and Clipsham stone. The roof is covered in sand-faced tiles. The design includes the lay-out of the grounds, the entrance gates and piers, the boundary walls, and pole hedges on the east end and west sides.



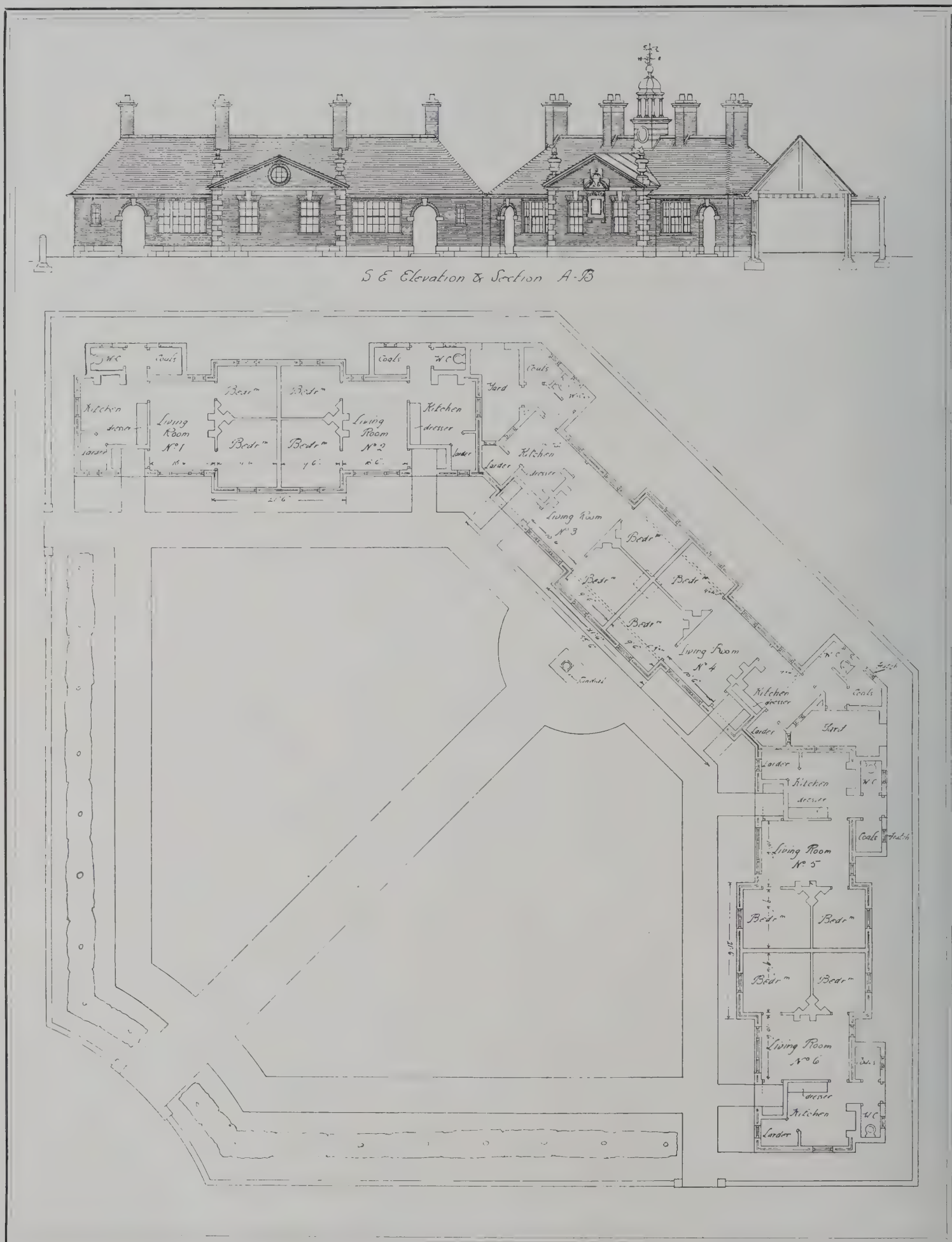
Front (S) Elevation of Centre Block.



N.W. (Back) Elevation of Centre.



THE FRONT AND BACK ELEVATIONS OF THE CENTRE BLOCK.



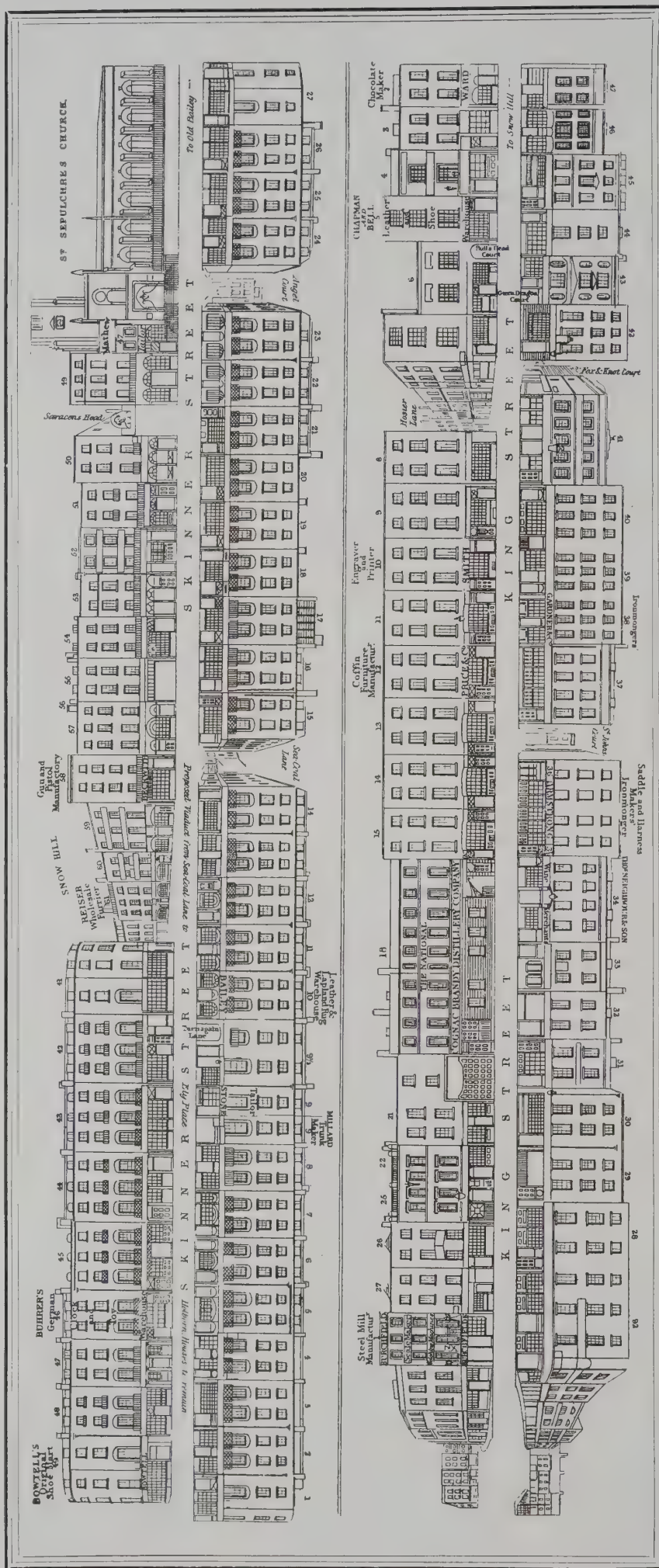
AN ELEVATION, SECTION, AND PLAN OF THE HOMES.



THE CENTRE BLOCK.



A VIEW FROM THE GROUNDS.



SKINNER STREET AND KING STREET, SNOW HILL.

No. 43 in Tallis's "London Street Views." Published about 1830.

"Skinner Street," says Tallis, "connects Newgate Street and the Old Bailey with Holborn Bridge and Farringdon Street, having a gentle ascent from the latter to the former. The early history of this street is somewhat interesting. It had been for ages one of the most inconvenient and dangerous passages within the metropolis. Its circuitous way, declivity, and other great obstructions to commercial intercourse, had rendered it a necessary object for improvement. A plan was suggested, by Alderman Picket, for remedying this evil; which, after great opposition, were approved, and he lived to see his suggestions for such considerable and splendid alterations sanctioned by the legislature."

"It derived its denomination from a highly respectable alderman of the name of Skinner. It is in contemplation to form the terminus of the Junction Rail-road at the eastern end of this street, adjoining St. Sepulchre's Church, when part of the Saracen's Head Inn, and the adjoining houses will be taken down. Proposals have been made which are likely to be acted upon, for forming a viaduct from the end of Sea Coal-lane, in this street, to Ely-place, Holborn-hill. This will cross the end of Farringdon-street, at the height of twenty-one feet. "St. Sepulchre's Church is situated at the east end of Skinner Street. It is not recorded when it was first founded, but it seems, from a very ancient book, called the 'Customs of London,' that it was thus denominated, 'Edmund without Newgate,' called St. Sepulchre. Why it was called St. Edmund, it has not been ascertained. It was re-built in the year 1440; but again nearly demolished in 1666."

"The monuments are numerous. The most remarkable is that of Captain John Smith, governor of Virginia and admiral of New England, 1631. This gentleman deserves to be ranked with the greatest travellers and adventurers of his age. He was some time in the service of the Emperor Sigismund and the Prince of Transylvania, against the Grand

Seignior, when he distinguished himself by challenging three Turks of rank to single combat, and cutting off their heads, for which heroic exploit he bore a chevron between three Turk's heads in his coat of arms. . . . He hazarded his life in naval engagements with pirates, Spanish men-of-war, and other adventurers; and had a considerable share in reducing New England to the obedience of Great Britain, and reclaiming the inhabitants from barbarism. . . ."

"Sea Coal-lane or Lime Burners'-lane, is on the south side of Skinner Street, and is a narrow inconvenient street, conducting to Fleet-lane. 'It was so called,' says Stow, 'on account of burning lime with sea-coal; for I read in record of such a lane to have been in the parish of St. Sepulchre, and there yet remaineth in this lane an alley, called Lime Burners'-alley. . . ."

"King Street, Snow Hill, formerly called Cow-lane, which name was altered into King Street, during the reign of George the Fourth. It is a great thoroughfare, leading from Holborn Bridge to West Smithfield. On ascending it, we perceive on the right, the extensive premises belonging to the National Cognac Brandy Distillery Company. . . . It is the invention of a chemist of the name of *Conrad Vetter*, the son of the city architect of Mayence, who was the first that introduced the manufacture of French Brandy into this country in 1824, under the firm of Wilson, Betts & Vetter, 93 Houndsditch. . . ."

"This street can boast of some of the most honourable and wealthy merchants that inhabit this great metropolis. We need only enumerate Messrs. Roper, Gardner, and Armstrong; and last, not least, Mr. Neighbour, who had the honour of being selected as purveyor of Sherry and Madeira wine, for the memorable feast to Queen Victoria, at Guildhall in November, 1837."

Tallis's *London Street Views*.

XXVIII—Skinner Street and King Street, Snow Hill.



THE PREMISES OF THE NATIONAL COGNAC BRANDY DISTILLERY COMPANY

YOU may search the Clerkenwell district long enough before you will find a Skinner Street, for that thoroughfare has long since given place to Holborn Viaduct; and although a Skinner Street does exist, it is far away in Finsbury. King Street, on the other hand, is still there, running out of the now widened roadway, opposite Seacoal Lane, and leading, by way of Snow Hill, into Smithfield. In dealing with these elevations of Tallis, we have, for the most part, to point out changes confined to the houses and shops lining the various thoroughfares; here, however, the whole alinement of a street has been radically changed by a roadway which has been superimposed on another, and has in its course devoured a street which was hitherto considerable but which, in comparison with what has taken its place, appears to our modern ideas exiguous enough.

In this connection it is interesting to find that Tallis indicates on his little plan attached to the elevations, a proposed viaduct; while on the top elevation we begin at what he calls Holborn Bridge. The latter was actually a bridge which then crossed the Fleet Ditch at the bottom of Holborn Hill; but the former was not opened till 1869, and the indication that it was already thought of in 1839 shows how long this much-needed improvement was in getting materialized.

Another interesting point in this section is that Tallis prints along the roadway of Skinner Street the words "Holborn houses to remain," following the information that the proposed viaduct would run as far as Seacoal Lane. How this was to be effected is not stated; but one imagines it would have taxed the ingenuity of the engineers to have preserved the houses thus indicated, which happen to be in that part of the thoroughfare now carried over Farringdon Street.

We begin at the top left-hand corner with Bowtell's shop, which we noticed in the last section (for May). Ely Place is marked, although no entrance to it is shown, but one portion of Snow Hill is indicated as a quite considerable thoroughfare. Proceeding eastward we come to a once notable landmark, the "Saracen's Head," which stood one door from St. Sepulchre's Church, and which, so long as "Nicholas Nickleby" is read, will remain embedded in our memory, with that of Squeers waiting like some great spider for the flies whom his advertisements, giving the hostelry as a meeting-place, should deliver into his hands. Tallis tells us that "it is in contemplation to form the terminus of the Junction Rail-road at the eastern end of this street, adjoining St. Sepulchre's, when the Saracen's Head Inn will be taken down."

VOL. LIX—Z

This, as we know, did not happen; and it was the formation of the viaduct which tolled the knell of the old coaching inn.

We must not allow St. Sepulchre's long and interesting history to detain us. It has been much restored and altered since Wren rebuilt it after the Great Fire; and as most people know its bell tolled for the criminals about to be executed at neighbouring Newgate or distant Tyburn; a nosegay, too, was presented here to those whom the cart was carrying westward to the setting sun of their lives. On the other side of Skinner Street we see Angel Court, which has no special history, and a little farther west, Seacoal Lane, which, besides being in existence in the time of Edward III, is linked on to our dramatic literature by being referred to in "The Alchemist." Farther along still is Turnagain Lane, under No. 9½, then a coffee house, kept by one Holman. For the most part the shops here were occupied by carpet manufacturers and leather-dressers, although there was a fair sprinkling of other trades up and down the thoroughfare.

If King Street is not so interesting as Skinner Street, it had at least one important business centre among its shops, viz., the National Cognac Distillery Company, whose frontage bulked so largely on its south side. This concern was started in 1838, so that it was quite a new one. Tallis's encomiums and prophetic optimism do not seem to have been realized, and Hennessy and Martell still reign supreme.

The name of King Street, as applied to this thoroughfare, was quite a modern one, for it was only in the reign of George IV that it was given to what in earlier days was known as Cow Lane. It was a steep street, and Tallis speaks of *ascending* it, on the way from Holborn Bridge to Smithfield. As Cow Lane it is mentioned by Ben Jonson, and Pepys, when he determined to set up a carriage, bought one here for £50, and was "mightily pleased" with it. Earlom, the noted mezzotint engraver, was born here; so that the street is not without its memories of the notable, although "cunning men" and fortune tellers seem to have once affected it. There were in Tallis's time several coffee houses in it: the Hope, at No. 27, for instance; and the Ladies' Charity School, at No. 37, was the one, first opened in 1702, to which blind Miss Williams, the friend of Dr. Johnson, left a legacy and her portrait. In 1847 this school was removed to John Street, Bedford Row. There is nothing very special to note with regard to the architecture of the houses in King Street, but No. 43, under which little Green Dragon Court runs, has some curious windows (it was occupied by Fowler, the confectioner), and No. 41, at the corner of the curiously-named Fox Knot Court (of which Tallis gives no tenant's name), is a square, comfortable-looking place, which ought to have been a tavern. The only by-way out of the thoroughfare concerning which any *data* are preserved, is Hosier Lane, which is known to have been in existence under that name in the fourteenth century. In Strype's day it was, he tells us, full of old timbered houses, and a great resort during the time Bartholomew Fair was being held, most of its houses being turned into drinking centres and so forth, for the occasion.

E. BERESFORD CHANCELLOR.



A PLAN SHOWING SKINNER STREET AND KING STREET.

Selected Examples.

IN CONTINUATION OF "THE PRACTICAL EXEMPLAR OF ARCHITECTURE."

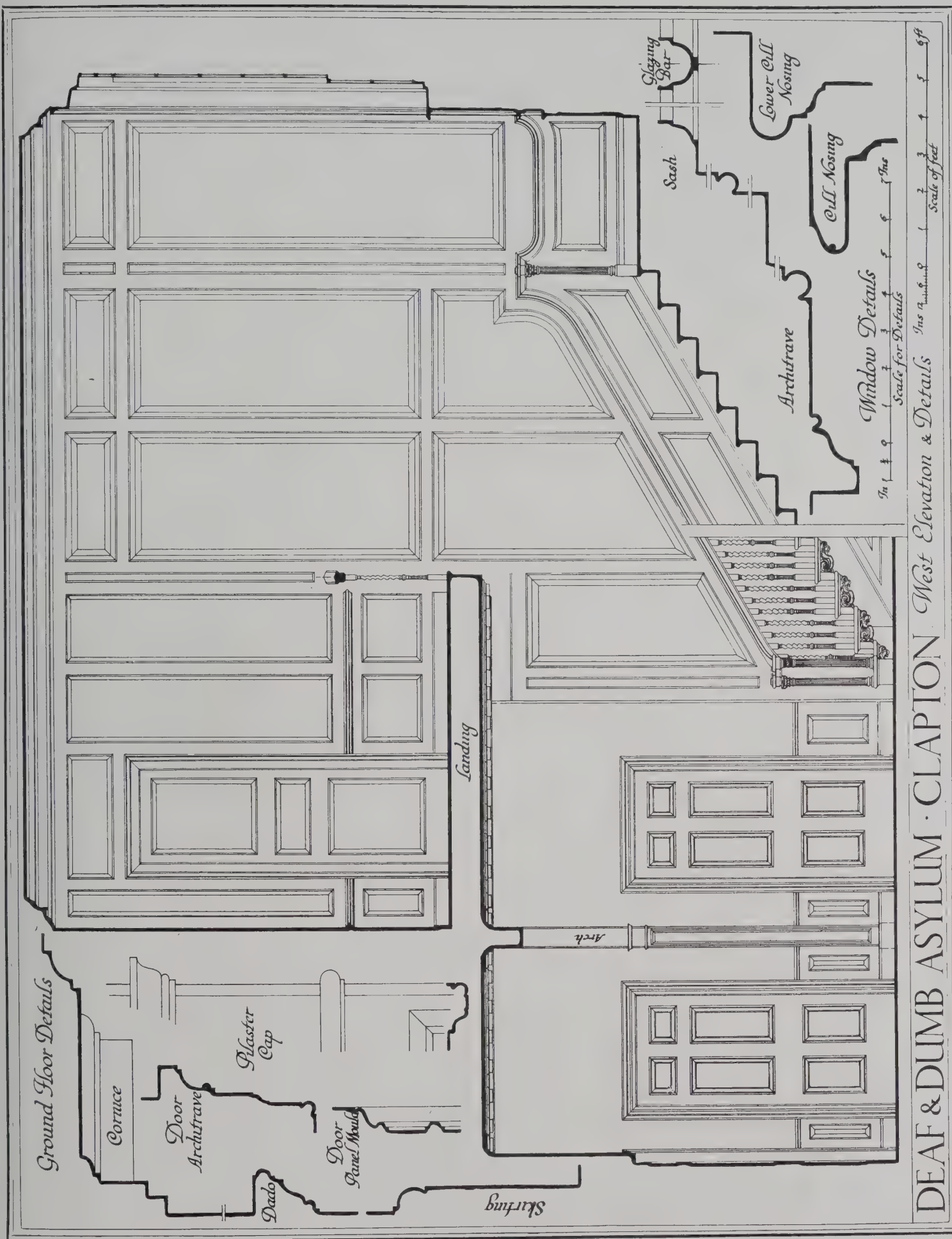
A Survey of Seventeenth- and Eighteenth-Century English Domestic Architecture.
The Deaf and Dumb Asylum, Lower Clapton Road, London.

BY TUNSTALL SMALL AND CHRISTOPHER WOODBRIDGE.



THE STAIRCASE.

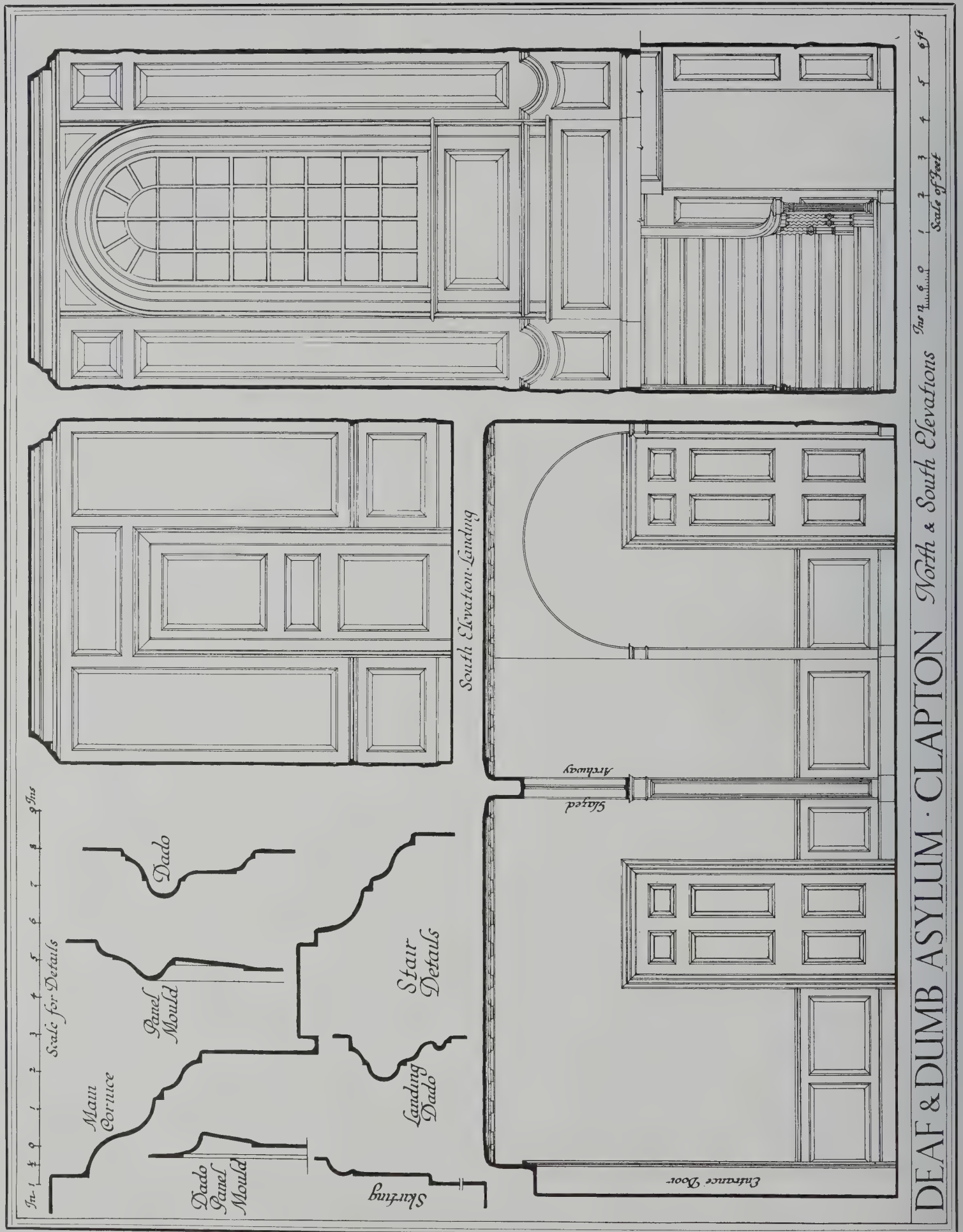
The exterior of this house was illustrated in the May issue of THE ARCHITECTURAL REVIEW.



A SURVEY OF SEVENTEENTH- AND EIGHTEENTH-CENTURY ENGLISH DOMESTIC ARCHITECTURE.



THE NEWELS ON THE CENTRE HALF-LANDING.



Exhibitions.

Architecture at the Royal Academy, 1926.

The architecture room at the Royal Academy contains, as usual, far too many drawings for its size. Too many of them have already been published or are drawings of buildings already executed. Fewer architects than ever are the authors of the drawings which illustrate their works, and the room as a whole makes an impression as an exhibition of the draughtsmanship of three or four artists. Between them they are responsible for more than fifty of the exhibits. While these drawings are nearly all beautiful the most brilliant examples are the few by Mr. Walcot, who exerts a strong influence on one at least of his contemporaries. This preponderance of a limited number of perspective artists naturally results in a certain monotony. A sameness of character is given to buildings which are of entirely different style and are designed by entirely different architects. In some cases one feels that the draughtsman can have had little or no interest in his subject. Architectural blunders are camouflaged by handsome elephants or giant palms, or dull façades lost sight of behind the brilliance of coloured clothes and buses. Good architecture has no need of such meretricious aids.

When the eye has got accustomed to these ever-recurring effects it is possible to distinguish several designs which show real merit. Mr. A. Gilbert Scott's drawing of his 1920 design for Cairo Cathedral is a fine conception, striking in scale and admirable in character. Mr. James Millar's new offices for the Union Bank of Scotland would be an adornment to any town. It has a monumental colonnade and is expressive of its purpose. A very careful drawing illustrates Mr. Herbert Baker's cloister at Winchester College—a design of great interest. Sir Reginald Blomfield exhibits scholarly designs for the Usher Gallery at Lincoln and for a new street in Leeds.

The design for the Gresham Hotel in Dublin by Mr. Robert Atkinson pays respect to tradition by a simple exterior of semi-domestic character. The University of Sydney will be beautified by its new Physics building by Messrs. Wilkinson and Harris. The drawing, by Mr. C. B. Dellit, is perhaps the best in the room.

In the middle of one wall there is a drawing, which seems unnecessarily large, showing how Sir John Burnet and his partners propose to deal with the difficult problem of uniting the two existing wings of Selfridges. Nearby there are some nice pencil drawings of Devonshire House (by Messrs. Hastings and Reilly). Mr. Guy Dawber is represented by an extremely pleasant interior of the hall of the Foord Almshouses at Rochester, and by a design for the new Reptile House at the Zoo—an interesting solution of a new problem. Mr. Herbert Baker shows imagination

and skill in his Memorial to the Indian Missing. The entrance pavilion and columns are happily combined with a pierced wall which forms an enclosure. There is rather an alarming view of the famous Vesta angle of the Bank of England; a lead dome at this point is apparently to be surmounted by a heavy stone cupola. Such a treatment is, in our opinion, foreign to the spirit of Soane's design, which we hoped was to be treated with all respect.

Messrs. Mewès and Davis exhibit a model of a cleverly-designed office building in Bishopsgate, Mr. Curtis Green his first sketch for the new Westminster Bank in Piccadilly, and a model of the London Life Association building in King William Street. Sir Edwin Lutyens is represented by the Moorgate façade of Britannic House, which continues the treatment adopted for the Finsbury Circus front, and a Memorial to the Missing. The new head office of the Manchester Ship Canal Company (by Mr. H. S. Fairhurst) promises to be a fine building, and Messrs. Farey and Dawbarn's quadrangle for the college at Singapore has a character appropriate to its purpose. We like the building designed by Mr. Gordon Jeeves, but cannot help thinking that it will somewhat disturb the amenities of Hanover Square. Other noteworthy designs illustrated are Mr. Webber's, for the new Art Gallery at Manchester, Messrs. Wimperis, Simpson and Guthrie's new building for Messrs. Fortnum and Mason, a Masonic Temple by Mr. Savage, views of the choir and tower of Liverpool Cathedral by Sir Gilbert Scott, and the Chapel at Ballard's by Sir Aston Webb and Son.

Amongst the domestic work, Sir Robert Lorimer illustrates Castle Fraser, Aberdeenshire—we are not quite sure from the drawing whether the building is an old one and is being altered or whether it is an entirely new work. The inn by Messrs. Haywood, Maynard and Farey is a good design with traditional charm. Mr. Goodhart-Rendel's design for a house at Taunton is not well illustrated. Close examination reveals an excellent building, but the impression produced by the perspective is most unfortunate. Mention must be made of a pleasant group of small houses near Guildford by Mr. Dawbarn, and Mr. Farey's prize design for a house at Moor Park. In the centre of the room there is a model of an attractive house in Devon and a most charming drawing by Mr. Llewellyn Roberts disgracefully hung on the skirting of the pedestal. There is an English residence for a marquis which we cannot pretend to understand and the usual sprinkling of expensive pseudo-Jacobean "homes" of the worst type.

H. CHALTON BRADSHAW.

Pictures at the Royal Academy.

The exhibition now open at the Royal Academy is decidedly a commonplace one; there is nothing either good or bad enough to upset persons, whatever extreme opinions they might have, so from any point of view the effects are negative.

Although the general execution of pictures has improved in recent years, there has not been a corresponding perception as to the purposes of art: what Whistler called "mindless copying" still goes on, and there are many examples of it in this present show.

Thus, though there are fewer oil paintings than usual, and they are therefore better hung and it is easier to see them, there are not very many that are worth seeing, and the general effect is unquestionably dull and uninspiring.

Among the portraits, those by Mr. Maurice Greiffenhagen far outshine any others. They are full of character; he does not only paint a portrait which is like the sitter, but he produces a work of art as well. His artistic honesty and integrity will not allow him to do other than his very best; his portraits will therefore have lasting value not only as interesting character studies of certain individuals, but because of their pictorial qualities.

I devoted searching attention to the works of unknown artists, but in many cases they were not any better than those of the Academicians; there was certainly nothing among them of outstanding merit, nor did I discover any potential geniuses; I am afraid one has still to look outside the Academy walls for these.

Many painters seem to go on year after year producing the same sort of stuff without pausing to ask themselves whether it is worth doing, or even why they are doing it. A great deal of work shown at exhibitions is obviously without any decorative value whatever; the reason why Mr. Maurice Greiffenhagen's portraits are so arresting is because they have, besides other characteristics, a definite decorative value.

Among the works which show painter-like qualities is "Half-past Seven" (286), by Mr. A. Sherwood Edwards. This painting is a genuine attempt on the part of the artist to render the effect of light in terms of paint; it is painted from the palette, and is not merely a strained effort to portray objects in a photographic manner.

"City Sunshine" (611), by Mr. Thomas Hunt, also has qualities which show that he is a painter interested in wrestling with the problems presented by the pigment of oil paint as a vehicle for self-expression.

A pleasant little work which sparkles cheerfully in contrast to its surroundings is "The Gay Bouquet" (541), by Mrs. C. Hansen Bay. This painting would not have been so noticeable if it had been among more modern surroundings; this goes in some measure to prove the theory of relativity.

Mr. Algernon Newton is an artist who has come to the fore lately. His works have in them a feeling of calm; they are well considered and all the parts are fairly treated—one part does not score at the expense of another. These qualities have their defects, because this stillness sometimes becomes deadness—a very different thing. Mr. Newton's landscapes and canal pieces show no sense of life, and his houses appear uninhabited. I suggest that he should sometimes put figures into his landscapes, and occasionally introduce barges or boats on his canals.

Mr. John A. Park's "Autumn Light" (49), a fresh little seascape with boats, is cheerful and full of movement and colour.

Mr. Henry Bishop's "Côte d'Azur" (578), is good in its way, being individual, and free from the pronounced tendencies of any particular school, ancient or modern.

"North Bridge, Halifax," by Mr. Claude Muncaster (580), shows very good craftsmanship, but the general effect is rather brown and gloomy.

Mr. J. A. Terry's "In Sunny Lands" (37), is spacious and pleasant, but not very good in composition.

Mrs. Laura Knight is always attempting something in the manner of some artist whose work has just taken her fancy. Having covered a fairly large field of artists in this way, her latest work, "Ethel Bartlett" (388), is something in the manner of Mrs. Dod Procter, but she has missed the intention of the method, introducing unwittingly a rather jarring realism.

One can remember when this artist first came before the eye of the public with her freely treated Cornish seascapes and beach scenes with figures in them happily basking in brilliant sunshine. Whether one liked her former work or not, or whether

it was a very high form of art, is beside the point; what does seem clear is that her work during that period was much more individual than it is now; her theatrical scenes and ballet dancers, although often quite well drawn, have very little conviction behind them, and are therefore lacking in interest; they give no evidence of the searching analysis of character which Degas brought to bear upon the same kind of subjects, but are to her only just excuses for making pictures.

Technically Mrs. Laura Knight is an extraordinarily well-equipped artist; only one would like to see her put this equipment to better use.

Mr. W. W. Russell, in "The Amber Beads" (15), has put the hands in very well, but he has failed with the mouth. This has become an habitual failing in this artist, for the mouths in nearly all his portraits are unsatisfactorily rendered; he does not appear to appreciate—and therefore does not properly observe—the beauty of a mouth; his paintings of this feature lack definition and therefore are without character.

Sir William Orpen's works are far below his usual standard; they merely reach a photographic sort of efficiency. In his portrait "Miss Gladys Cooper" (19), the drawing is out, and the foreshortening of the face, and particularly of the nose, has not been well managed.

One does not know what Mr. Charles Sims is driving at, if indeed he knows himself. His pictures look as if they had been held under a tap and portions completely washed away, leaving certain pictorially irresponsible patches adhering. Is this artist's "The Studio of a Painter of Fêtes Galantes" (528) meant to be a joke? If so, it may be justly said of him that "he jokes wi' deeficulty."

In the water-colour section, the most noticeable are "Sand Dunes" (733), by Mrs. Averil Burleigh, which is a pleasantly decorative composition executed in tempera; "The Duck Pond," by Miss Laura Thomas, a sort of feminine Ginner, and Mr. Adrian de Friston's "Doctors' Commons" (747), which was good in an orthodox kind of way.

In the room devoted to black-and-white works, Mr. Paul Drury's "Head of an Old Man" (1072), is a thorough and sincere piece of work, and the "Stone Breaker" (989), by Mr. Robert Austin, is also good.

Among the sculpture, Mr. Charles Wheeler's "Carved Tree Trunk Group" (1422) should be noticed, because this kind of work ought to be encouraged where possible. One often wonders why sculptors do not do more carving in wood, the attractive qualities of which cannot be rivalled. This particular piece of work is a little lacking in grip; the sculptor's conception of his subject has been conditioned by the shape of the tree trunk; one would imagine that great consideration was requisite in selecting the shape of tree which would nearest conform to the subject contemplated. In this case it does not seem to have been quite successfully done.

Furniture at the Mansard Gallery.

Furniture, or rather the designing of furniture, has been influenced a great deal by modern movements in art.

But furniture is, of course, always limited to the purposes for which it is made; it cannot exactly be *abstract* in the same way as a painting or design can be, which does not have to be reconstructed into solid and material forms. It is therefore questionable whether new shapes can be found which will serve more satisfactorily than the old, and certain rules of proportion which have been found fundamentally correct and satisfying must remain as a standard by which the new will be judged.

The "Exhibition of Modern Tendencies in Furnishing," now being held at Heal and Son's, is interesting, because by it one is able to trace the various stages of development through which furniture designing has passed. There is in this modern furniture

a definite and conscious striving after simplicity and insistence on the recognition and appreciation of the wood from which it is made. All is open and clear to be seen, executed with honest and skilful workmanship; these qualities can be specially seen in the table and chairs designed by Mr. Ambrose Heal and carried out in weathered oak.

There is also shown that excellently designed table combined with bookshelves, the work of Mr. J. F. Johnson, which has been illustrated in THE ARCHITECTURAL REVIEW, and offers such strong inducements to studious occupations.

Attractive furniture designed by Mr. Philip Tilden is also on view.

There are also to be seen some beautiful examples of Swedish sapphire glass.

RAYMOND MCINTYRE.

Craftsmanship
Views and Reviews
A London Diary



The
Architectural Review
Supplement
JUNE
1926

What the Building Said.

I—Overheard in Regent Street.

By A. Trystan Edwards.

ATTRACTED by the illuminated signs at Piccadilly Circus I stood and gaped at the spectacle, wondering whether the repetitive processes by which the advertisements renewed their message every few seconds would have the effect of endowing these machines with life. Just as the motions of the human heart-beat are the condition of the continuance of our vital processes, might it not be possible . . . ? But I was not allowed to indulge in these philosophic reflections for long, for I heard a distressful groaning behind me, and I discovered that the old shop, "Swan and Edgar's," was putting up an unequal fight with its powerful neighbour situated just behind it, the new "Swan and Edgar's," which is destined in a few weeks to attain a complete victory, and to establish itself on the historic site where, for a period of a hundred years, one of the best-known examples of Regency architecture has stood sentinel at Piccadilly Circus.

"O-o-o-h," howled old "Swan and Edgar's," "that was a nasty knock you gave me, a brutal kick from behind. I can feel the end is very near now."

"Tut-tut," said the new building, "how ungrateful of you to complain when you are shortly to be replaced by a grand stone edifice, none of your sham stucco, and with a fine symmetrical façade with a good scale to it."

"Scale and symmetry, indeed," replied the old "Swan and Edgar's," "a fat lot you know about scale and symmetry. Don't you realize that your symmetry will be a solecism, it will indicate a lack of sensitiveness, just as if you had not perceived that on either side of you were streets of such different character as Piccadilly and the Quadrant. Now, if on either side of you the curve of the Quadrant were repeated, or if you represented the junction of two straight streets of comparable size and importance, there would be some sense in it, but deliberately to have symmetry here . . ."

At this point, however, the didactic eloquence of the stucco building was rudely interrupted by its imposing neighbour, which gave it a powerful punch below the belt, which caused it to gasp for breath, and for several minutes there was silence. No wonder the new "Swan and Edgar's" did not deign to reply in words, having at its disposal such effective physical arguments. It seemed as if this interesting conversation had come permanently to a close, and my attention was once more diverted to the spectacle of the immortal port-wine bottle filling an immortal glass with an immortal red liquid, but again the indefatigable Regency stalwart had found breath to continue its protestations.

"And as for *scale*, it seems to me that you don't know the meaning of the word. In the old days when civic architecture *was* civic architecture it was customary for a building, if it wished to increase its apparent scale, to combine some of the windows into a pattern by means of applied Order, the dimensions of the windows being kept normal. This treatment might have been observed in the physiognomy of the late lamented County Fire Office, and in many other parts of old Regent Street. You, and the new Criterion opposite, however, in your ambition to talk big have not scrupled to combine windows belonging to

different floors into one gigantic window, which makes the quite unjustifiable pretence that it belongs to some large chamber such as only important public buildings have in the past possessed."

"Give him another punch," said the new Criterion. "I can't get at him myself."

I then waited to hear a thud and a groan, but to my astonishment nothing happened. I wondered why the dying stucco edifice had been allowed to continue its discourse to this extent. What could be the cause of the apparent complacency with which the new "Swan and Edgar's" regarded such an onslaught? Was it contempt, pity, or merely indifference? I soon discovered, however, what was really happening, for on

glancing down Piccadilly my attention was engrossed by sounds of altercation emanating from the neighbourhood of the great hotel, which apparently was in sharp conflict with the new "Swan and Edgar's" itself, and this rear engagement had obviously been the cause of the latter's forbearance to its Regency neighbour.

"I did at least expect a little more support from *you*," complained the Piccadilly Hotel. "Fancy putting the top of your mezzanine and your great cornice at levels which ignore me entirely. And what is your turret with steep roof doing there? As if my own big gable towards Piccadilly did not provide quite enough interest already without you setting yourself in violent competition with me. Do you know. . ."

"Well, this is ungrateful of you, considering that I was only doing my utmost to maintain the levels you established by your façade in the Quadrant," replied the new "Swan and Edgar's," "and as for turrets, I am allowed to have as many turrets as I like. You did not make concessions to anybody else when you came on the scene, so why should I make concessions to you?"

"Oh! I can't be bothered with you any more," snapped the Piccadilly Hotel, "as I have to take part in a far more important argument." Needless to say, I hurried along so as not to miss a word of what might prove to be a rather exciting debate. The trouble with regard to this neighbourhood is that so much back-chat and recrimination is proceeding all day long, that it is very difficult for a single observer to report more than a tithe of it; but I arrived on the scene just in time to be present at a really poisonous altercation between Vigo House and the Piccadilly Hotel, and some other buildings in its vicinity. At the moment of my arrival Vigo House was indulging in the pastime of explaining to its neighbours who it was and who they were, making rather odious comparisons.

"Please understand," said the new double-domed structure, "that I am the only really modern building in Regent Street. I represent the last word in architectural design. Just look at my domes. Who has ever seen domes like that before? That is what I call originality. Whereas my predecessor only had one dome to form the focal point of the vista looking down the Quadrant, I have been generous and have provided two domes."

"Are there two vistas now, then?" piped "Carrington's," the little Regency building opposite, "or are you thinking more of



Piccadilly.

At Piccadilly Circus.

Regent Street.

"O-o-o-h," howled old Swan and Edgar's. "That was a nasty knock you gave me, a brutal kick from behind. I can feel the end is very near now."

your own symmetry than of the composition of the street?"

"Vista, indeed," said the new Quadrant, "I with my little turret am the chief point of interest here."

At first I did not understand the significance of this remark, but on looking at the lines of the scaffolding, I discerned the form of a little steep-roofed turret exactly similar to that on the new "Swan and Edgar's." Obviously, however, Vigo House had not yet realized the unpleasant fact that its dome was about to be challenged in this particular manner. I am afraid there will be a terrible scene when it does. At the moment it was content to pick a quarrel with the Piccadilly Hotel, which it addressed in these terms:

"I do detest having to be in the same street as a building such as you! Yes, *you* I mean, you with the big chimneys! So that is *your* idea of breaking the skyline!"

The new Quadrant was moved to intervene: "At any rate, the verticality of the Piccadilly Hotel is not so obtrusive as your own. Why you should think it necessary to be the only building in the street to be distinguished for what you call 'vertical emphasis,' passes my imagination. I suppose you thought that because in the rest of us the horizontal lines predominate that you would cut no end of a dash by having your windows arranged in long vertical slits, so that when your façade is seen in oblique perspective its scale is bigger than that of the neighbouring ones."

Vigo House took this onslaught more quietly than I expected, and replied with the utmost good humour: "I, let me inform you, represent virility, order, rhythm, economy of means to end. You, belonging to the Victorian age, or at least having your roots there, have not yet realized that we live at a period when steel construction is utilized for the framework of modern buildings. I am sorry to have to point out to you such elementary matters, but still it is time that even you understood that the new methods of construction must find their expression in architecture."

It was now evident that "Carrington's" was bursting to interrupt again, and it actually began to speak. Its voice was



Coventry Street. At Piccadilly Circus. Lower Regent Street. "You, and the new Criterion opposite, however," said old Swan and Edgar's, "in your ambition to talk big have not scrupled to combine windows belonging to different floors into one gigantic window, which makes the quite unjustifiable pretence that it belongs to some large chamber such as only important public buildings have in the past possessed." "Give him another punch," said the new Criterion, "I can't get at him myself."

of the national genius. We, on the other hand, according to this computation, are barbarians, clumsy, brutal, ignorant and badly-mannered upstarts. At least, however, we have one consolation. This prolonged lecturing which we have endured for the last few years must soon come to a close when the last of our little paragons of virtue shall have disappeared. But hark! this one wants to say something. As it will probably be the last speech it will make, I suppose it would be cruel not to allow it to proceed."

The stucco building which had listened to this diatribe with an expression of weariness and melancholy raised its voice once more, and, ignoring its right-hand neighbour, proceeded to address an interrogatory to Vigo House. It began apologetically: "Tell me, Vigo House," it asked, "and I hope you will excuse me for revealing my ignorance and inexperience by the question, what ground have you for proclaiming that your façade expresses modern methods of construction? I should like to receive this last piece of enlightenment before I die, and I feel sure that you will not deny me this modest favour."

Vigo House seemed quite pleased to be appealed to in this manner, and in its reply raised its voice so that not only the stucco building opposite to it but all the neighbours almost as far as Piccadilly Circus might have the benefit of its wisdom. "Well, I don't mind telling you all about it, but, of course, you



The new Quadrant. Regent Street Vigo House. looking towards Oxford Circus.

"Please understand," said Vigo House, "that I am the only really modern building in Regent Street. I represent the last word in architectural design. Just look at my domes. Who ever saw domes like that before? That is what I call originality . . ."



Ingersoll. Carrington's. It was now evident that "Carrington's" was bursting to interrupt again, and it actually began to speak. Its voice was very plaintive as if it had hardly any strength left for argument, and I was sorry to see that as soon as it opened its little mouth it was told to "shut up." "You see," said Ingersoll's shop, which was next to it, "we are so tired of being censured by those wretched little stucco buildings."

The new Quadrant.

Vigo House.



Regent Street, looking towards Piccadilly Circus.

At this point Vigo House was interrupted by the loud laughter of the new Quadrant, which was simply splitting its sides with merriment. "This is really good. This is one for you, Vigo House; you modernist buildings do not express the new methods of construction any more than we do."

won't confuse me with all these architectural atrocities with which I am surrounded. I dislike them as much as you do, but perhaps for different reasons. But the point is this. Do you see my long vertical ribs which divide my fenestration into long rectangular enclosures?" The little stucco building, economizing such strength as remained to it, just weakly nodded its assent. "Well, these," continued Vigo House, "are the architectural expression of the vertical members of the constructional framework."

"Oh!" gasped the stucco building, "the ribs which divide your fenestration into long rectangular enclosures are the architectural expression of the vertical members of your constructional framework."

"There is not any need for you to repeat everything that I say, like a silly parrot," retorted Vigo House.

"But I was only getting it clear in my own mind. Now, pray be good enough to answer. Is it not one of the characteristics of the new construction that the horizontal members are capable of bridging wide spans?"

"Yes," said Vigo House, "very wide spans indeed."

"And must not the architectural expression of modern methods of construction be related to the capacities of the materials employed?"

"Of course it must," said Vigo House; "why do you waste my time by asking such obvious questions?"

"And is not the width of span dependent upon the interval between the vertical supports?"

"Precisely."

"If, then, your façade is to express modern construction, and a characteristic of modern construction is that the horizontal members are capable of wide spans, and if, furthermore, the intervals between the vertical members represent the spans, ought not your vertical ribs to be very much farther apart?"

"Oh, you would try to catch me out, would you, that is your little game. Well, let me tell you this . . ." but at this point Vigo House was interrupted by the loud laughter of the new Quadrant, which was simply splitting its sides with merriment.

"This is really good. This is one for you, Vigo House; you modernist buildings do not express the new methods of construction any more than we do. The truth is, that a wall is a wall, and walls will continue to be used in architecture and to have dignity as long as the art of building exists. And to anybody with the least bit of common sense it doesn't matter two pins how the walls are constructed. The grand sweep of the Quadrant is best maintained by giving to the façade the character of wallage, making the area of the solid quite obviously dominate over the area of void."

"Quite right, quite right," said the old Quadrant, "you have

The new Quadrant.

The old Quadrant.



Regent Street, looking towards Oxford Circus.

"Quite right, quite right," said the old Quadrant to the new Quadrant, "... and if you only had been able to dispense with your rustic roof and double row of dormers, if you had at least consented to carry on my lovely balustrade above your mezzanine, if only . . . you had the good taste to deck yourselves in golden stucco" . . . but here the new Quadrant, in a towering rage interrupted the flow of its neighbour's eloquence by shouting: "Sham classic, sham classic, sham classic, sham classic!"

learnt that little much from me, and if only you had been able to dispense with your rustic roof and double row of dormers, and had had a little more variety and richness in your decoration, if you had at least consented to carry on my lovely balustrade above your mezzanine, if only instead of being faced with Portland stone, so beloved of modern plutocrats, a material which will be a dirty grey over at least half the area of your façade, you had had the good taste to deck yourself in golden stucco"—but here the new Quadrant, in a towering rage, interrupted the flow of its neighbour's eloquence by shouting "Sham classic, sham classic, sham classic, sham classic, sham classic!"

"What do you mean by 'Sham classic,'" I asked, "and why do you reiterate the phrase?"

"Oh, we all find it very useful when it is desirable to silence the inconvenient expostulations of the Regency buildings during the period of their impending demolition. We all regard the stucco as a sham, because it conceals the brickwork underneath."

"And is not your Portland stone also a sham," retorted the old Quadrant, "because it conceals the steel framework underneath?"

I approached the Regency façade and said: "That was very naughty of you to answer back. Why do you keep on nagging at these new buildings and proclaiming your superiority to them. What is the use? You know you have to go."

"Our nagging has been of some use, though, and in spite of their bluster and bounce, nine-tenths of the new buildings are now secretly ashamed of themselves. And you may be sure we shall have our revenge."

"What revenge is that?" I asked.

"In a hundred years' time, when the leases of the new buildings have expired, we shall return again in greater glory than ever, not exactly in our present form, of course, but our character and spirit will be embodied in a Regent Street derived from us. It was necessary for us to go in order that our immediate successors and the numerous other members of the same family should be exposed by being contrasted with us. The recollection of this contrast . . ."

"Sham classic, sham classic, sham classic, sham classic!"

"O-o-o-h!" cried old "Swan and Edgar's," as it succumbed to its blows.

And yet another lament, rather faint and distant, was borne across by the breeze: "I won't, I won't come back." Was it Eros from his resting-place in the Victoria Gardens?

I walked down the Quadrant once more and passing "Carrington's" was pleased to find that the little stucco shop was still unsubdued. To my surprise it gave me a wink.

"Better go down the street a bit farther," it said; "you will find that something remarkably funny is going on there."

(To be continued.)

English Furniture.

Various Modern Examples with Inlaid and Painted Decoration.

II—Cabinets.

By John C. Rogers.

THE glazed-front cabinets that were illustrated in last month's ARCHITECTURAL REVIEW were designed for books and the display of china. Following an old tradition, this type is sometimes provided with bureau or secretaire accommodation, and one of the most beautiful examples I have seen is given in Fig. 1. Designed by George Jack, and made in mahogany by William Morris at his cabinet-making workshops in Granville Place, Oxford Street, it may be styled an old piece of modern work, having been executed about twenty-five years ago, and, needless to say, is in perfect condition. Those who know Jack's style will recognize his skilful handling of the cornice, the architectural quality of its delightfully refined profile and the exquisite composition of the satinwood floral marquetry. Observe his method of terminating the cavetto at the side splays, by which the marquetrized curve is reserved as a golden band to crown the glazed doors. The broad panel across the centre section has a richer border than the cupboard doors below, and encloses a well-fitted secretaire, which is opened for use by allowing the front panel to fall, after a favourite manner of the late eighteenth century. The plinth with its cleverly profiled apron is also typical of this designer, whose curves, like those of his late chief, Phillip Webb, are always a profitable study.

The large fall front of tall bureau cabinets of the walnut period is the *motif* underlying the two bureaux shown in Figs. 2 and 9. The latter, a walnut piece designed by Edward Barnsley, has small drawers and a central cupboard below the flap, all with fielded panel fronts in beautiful ripple figured wood. The panelled flap opens with rule-jointed stays, enclosing a fine group of small drawers and cupboards, the latter with ebony borders and the carcass facing between all overlaid with a black and white inlay. Typical of Mr. Barnsley's work are the tiered feet cut in solid walnut and connected by an arched apron. The sides and top have raised panels, the former also fielded. Fig. 2 has a flush carcass, but the main divisions of the facings have a raised bead inlaid black and white, and the piece is built up on a deep plinth which errs somewhat on the heavy side. The drawers are simply fielded while the lower cupboard has a thrice-fielded panel and is hung on pin hinges; the two small cupboards within the bureau have the foremost field of their panels octagonal shape. The walnut is conspicuous for its strong veining, being of quite a different type from that in Fig. 9. This bureau was designed by P. Waals, and executed by him and assistants.



1. A MAHOGANY BUREAU CABINET WITH SATINWOOD INLAY AND MARQUETRY.

Designed by GEORGE JACK.
Craftsmen: WILLIAM MORRIS.

The smaller sort of cabinet containing a number of small drawers and cupboards is designed usually upon a stand of some kind which gives scope for great variety in handling the open framework to suit the superimposed mass. Fig. 10 shows a very pleasing example in walnut in which a simple rectangular drawer cabinet rests upon an eight-legged and arcaded stand, which to my mind has the greater interest; the legs are of octagonal section, slightly moulded in a way suggesting the Tudor bedpost, and inlaid with an intriguing spiral pattern in ebony; the arrangement of the stretchers, centring in a tray below the middle arch, is cleverly contrived, and provides that requisite link at the base of the legs without which the stand would lack cohesion. The leg spacing of the stand provides the main divisions for the drawer grouping in the cabinet above, which are arranged around a pair of doors enclosing a nest of five small drawers, each veneered with two panels of oyster wood and bordered with chamfered ebony strips in very effective manner. A very striking feature is the set of beautiful strap hinges with curved chamfered edges and finely pierced rosette terminals.

The surrounding drawers have fielded and lip-moulded fronts with raised octagonal centres, hollow turned on the end grain of a branch section, which has been let in and provides concentric ring markings like the oyster veneers; within these cups solid ebony pulls are fixed vertically. This piece was designed by Gordon Russell and made in the Russell workshops by C. Marks, at Broadway.

I now come to a remarkable group of small cabinets upon stands, which have been acquired over a number of years by Mr. C. H. St. John Hornby, by whose courtesy they are here reproduced.

Fig. 5, a beautiful example in richly figured and inlaid walnut, by Sidney Barnsley, has been made about twelve years, and under the careful attention of the owner has acquired a wonderful tone and lustre to which a photograph cannot possibly do justice. It has much in common with the later bureau by Edward Barnsley in Fig. 9, but is, of course, a much smaller piece, and now possesses a quality which time and care alone can impart. I must add that the back is panelled similarly to the drawer fronts, and the stand being equal back and front the piece might well occupy a free standing position.

Figs. 3, 4 and 7 show three miniature cabinets, also by Sidney Barnsley, for which the designer made stands to suit Mr. Hornby's requirements.

Fig. 7 is of walnut and coromandel wood upon a coromandel stand which

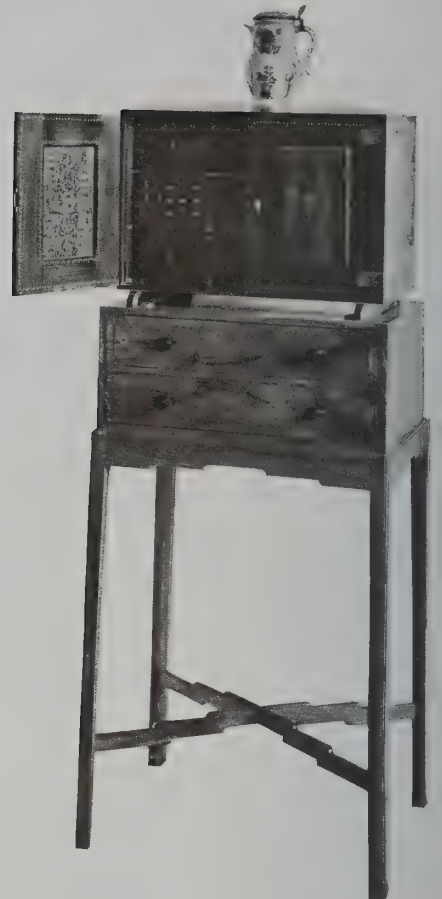


2. A CABINET OF ENGLISH WALNUT.

Designed and made by P. WAALS.



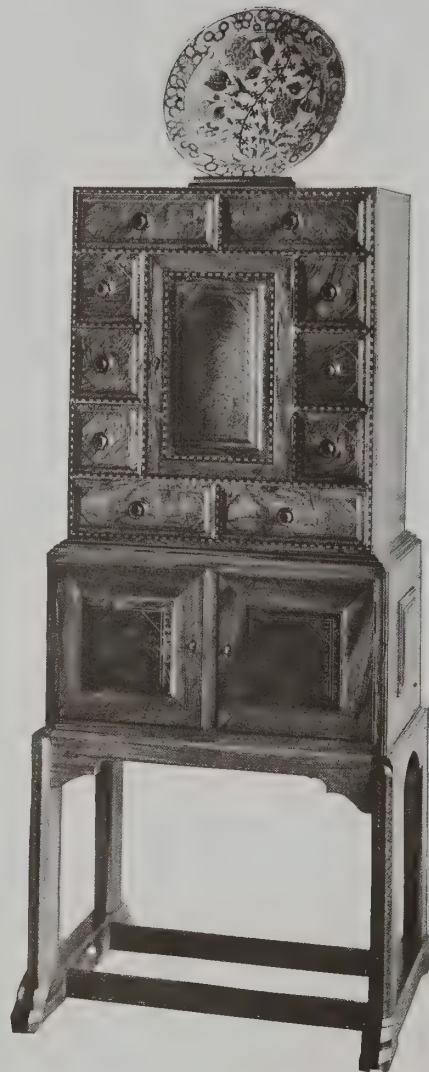
3. A WALNUT CABINET ON A STAND.
*Designed and made by SIDNEY BARNSELY.
Decoration designed and executed by LOUISE POWELL.*



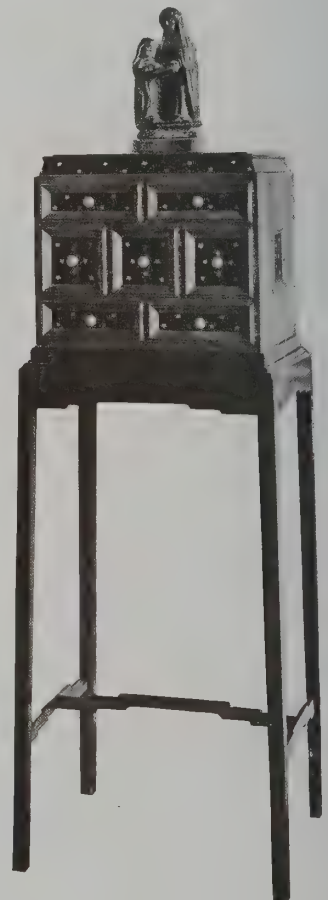
4. A COROMANDEL CABINET ON A WALNUT STAND WITH DRAWERS.
*Designed and made by SIDNEY BARNSELY.
Decoration designed and executed by LOUISE POWELL.*



6. A CABINET IN EBONY.
*Designed and made by P. WAALS.
Decoration designed and executed by LOUISE POWELL.*



5. A CABINET ON A STAND IN WALNUT WOOD. THE BORDERS ARE INLAID WITH EBONY AND HOLLY. THE DRAWERS ARE LINED WITH OAK, AND THE BACK PANELLED AND INLAID.
Designed and made by SIDNEY BARNSELY.



7. A WALNUT CABINET WITH DRAWER PANELS AND FRIEZE IN COROMANDEL WOOD.
*Designed and made by SIDNEY BARNSELY.
Decoration designed and executed by LOUISE POWELL.*

is very skilfully proportioned to the mass of the cabinet. The interesting arrangement of the drawers gives a rich effect of colour and light and shade about the bolelection moulded panels, the mould being in walnut; and the sunk panels and the receding cornice in coromandel wood decorated in oil colour, with delicate floral scrolls by Louise Powell. The drawer pulls are faceted and enriched with tiny spots of colour along the arrises.

Fig. 4 shows a little cabinet entirely of coromandel wood, having a pair of panelled doors enclosing nine small drawers. Severe in form, it provides a fitting ground for the exquisitely painted leaf scrolls and sprigs and trailing borders which decorate the drawers and doors, especially fine being the inside of the doors where the artist, Louise Powell, has jewelled the panels with a lovely scrolling design of foliage and star flowers, which possesses just that formal note to harmonize perfectly with the rectangular construction. This cabinet is well set off upon a box-stand of walnut, having two long drawers with well-proportioned legs and cross stretchers; this stand is very similar to that in the previous illustration; both have the stepped stretchers with the outline repeated in the shaping of the upper rails.

Fig. 3 is yet another delightful example of the joint work of craftsman and artist. Stand and cabinet are of walnut; the former with four plain stretchers and the slender legs slightly carved up the outer arris; the cabinet contains eight shallow drawers, faced with a white wood, such as holly, surrounding a square central drawer of walnut. Louise Powell has here adopted a most amusing decorative scheme, less formal than her work on the ebony piece yet planned perfectly to suit the constructional forms. An undulating ground line runs along the base of the lower drawers and the door panels, out of which grow the



8. INTERIOR OF EBONY CABINET (Fig. 6), SHOWING DRAWERS VENEERED IN SATINWOOD. Decorated in colour by LOUISE POWELL.

expanse of gorgeous colour is immediately revealed (Fig. 8). The interior is fitted with six long shallow drawers, made of cedar of Lebanon, with veneered fronts of satinwood. This gives a wonderful effect of sunlight seen through groups of flowers, leaf sprays and twigs, which is perfectly enchanting; the ebony drawer-pulls are placed at regular intervals upon formal tree trunks at which gaily painted woodpeckers are busily engaged. The inside of each door has a bright blue border, with leaf sprays and twigs after the manner of those in Fig. 3, painted upon the dark ebony, which enhance the brilliancy of the centre.

Both Mr. Waals and Mrs. Powell are to be congratulated upon a work of extraordinary merit, and the owner for securing so notable an example of modern British craftsmanship.



9. A BUREAU IN WALNUT WOOD. Designed and made by EDWARD BARNESLEY.

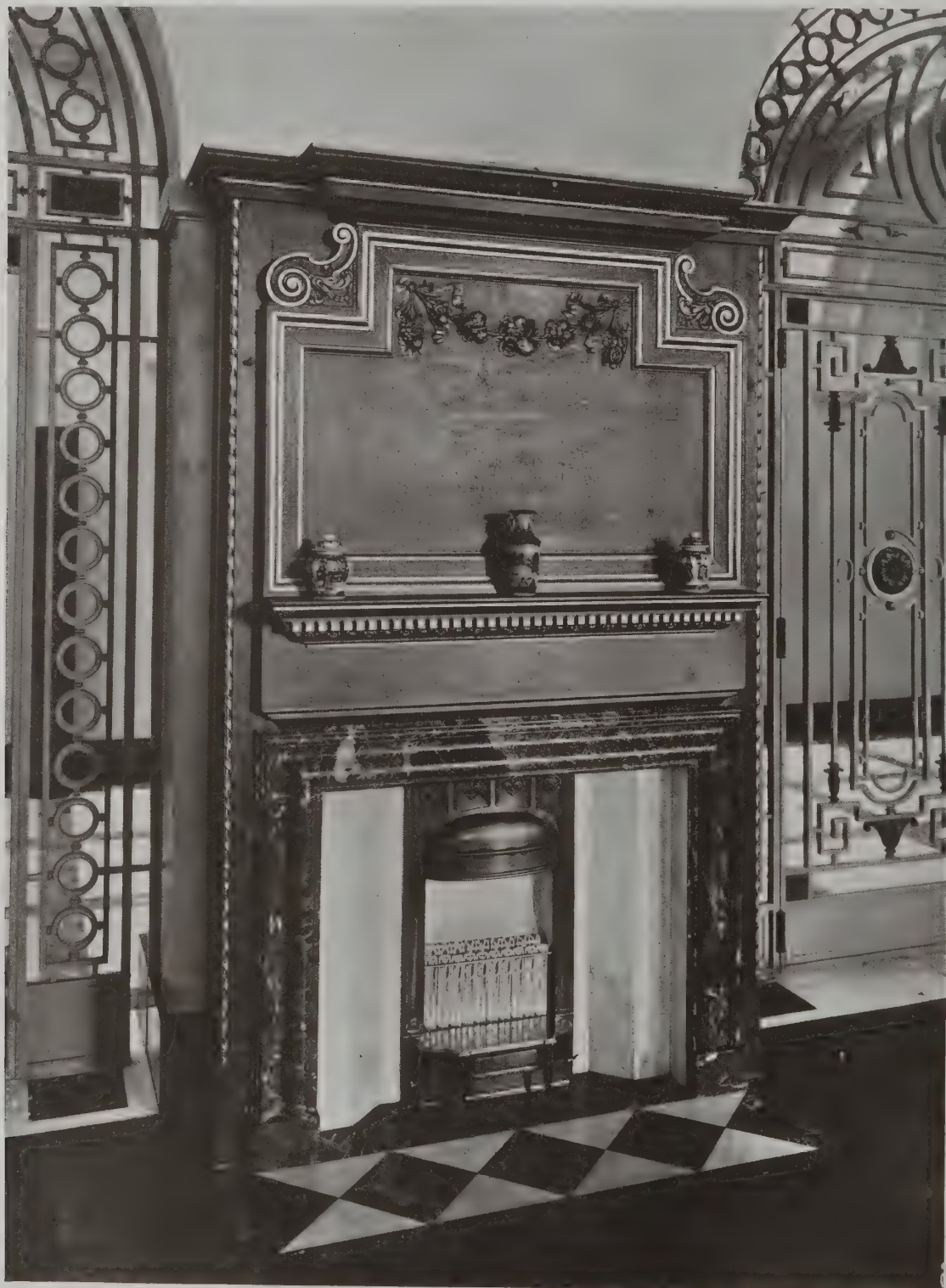


10. A CABINET IN WALNUT, EBONY, AND OYSTER WOODS. Designed by S. GORDON RUSSELL. Craftsman: C. MARKS.

Modern Details.

A Fireplace in the Showroom of the Gas Light and Coke Company,
Horseferry Road, London.

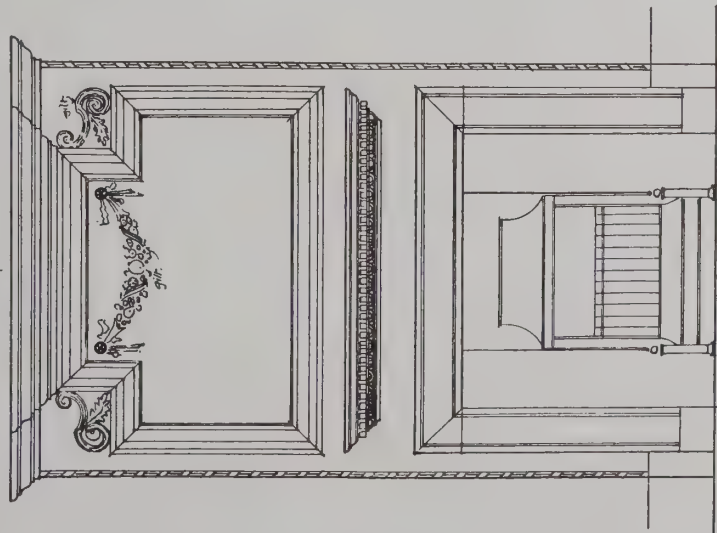
From a Design by Walter Tapper, A.R.A.



THE FIREPLACE.

DETAIL FOR FIREPLACE
IN OAK AND MARBLE

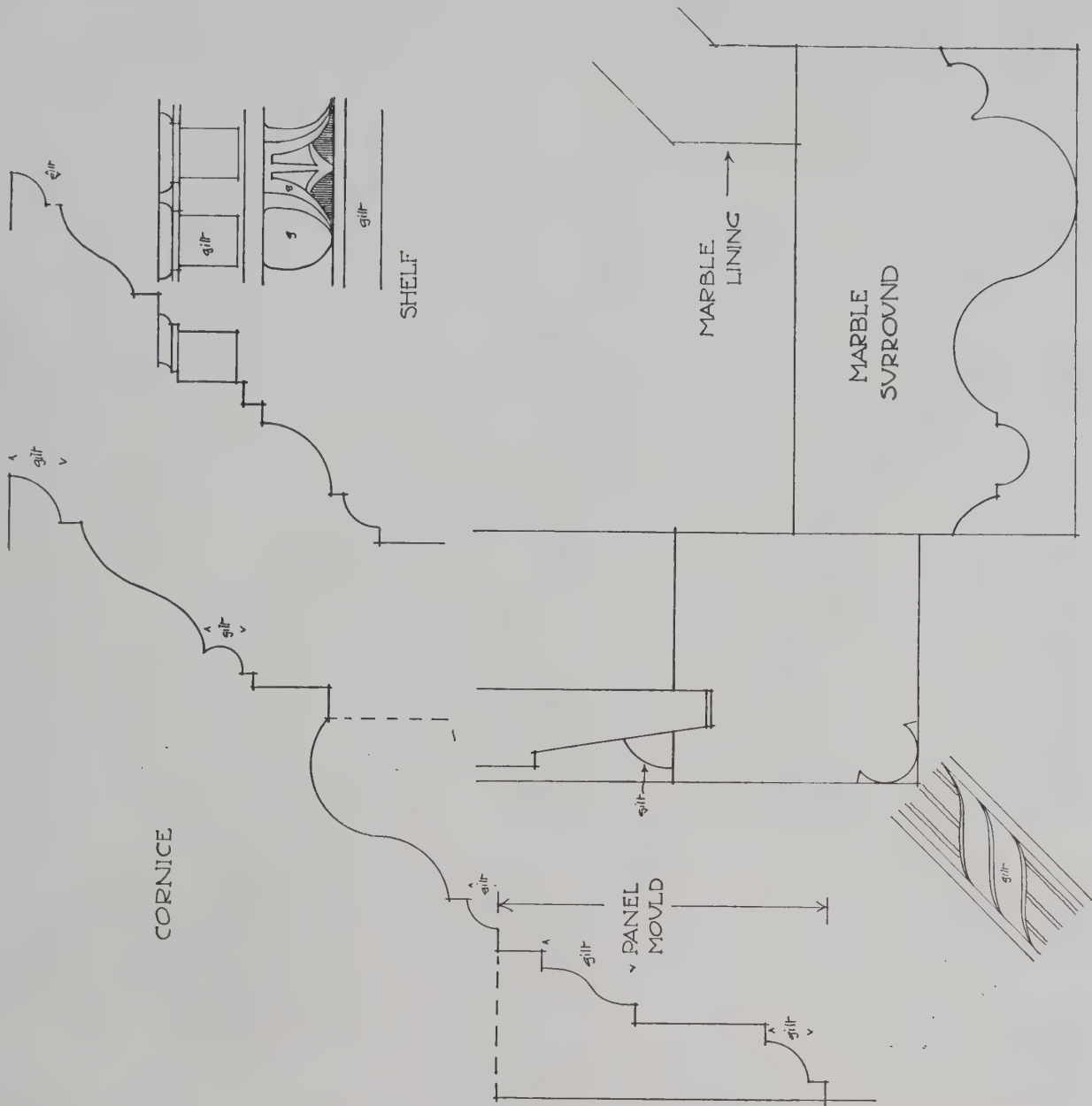
Scale 1/4" = 1'-0"



ELEVATION

PLAN

CORNICE



A WORKING DRAWING.
By Walter Tapper, A.R.A.

The Modern Movement in Continental Decoration.

II.—*The Hall.*

By Silhouette.



1. A LOUNGE HALL.

Illumination is secured by concealed lights which shine through coloured glass panels.

Designer: M. LEMARDELY.

MODERN interior decoration and furnishing is in a state of transition, striving to reflect the mobile spirit of to-day. Those who behold these efforts do so from different points of view, some through the golden tinted glasses of youth, with all the boundless assurance of unexperienced years. Some look and see nothing—others with ageing and regretful eyes gaze towards the past and judge by what has been.

No artist can please them all, no scheme seem completely satisfying to such diverse critics. Why should this be so? Is it because in less than an average lifetime science has contributed so abundantly to the common store of the world's knowledge?

Science has given us, amongst a thousand other things, the motor car, swift flight through the air; science transmits the spoken word invisibly through space, sends its rays to illumine the inner mysteries of solid metal, piercing the "undying bronze" of the sculptor to prove it hollow!

What in return has the artist contributed? How is the architect moulding and adapting the scientifically created materials of to-day?

All too often English inspiration has been sought from the past, from artists long since dead, or from times when witchcraft prospered, when freedom was but a name, and men lived to die where they were born, knowing and caring nothing for the world around.

Do artists and craftsmen of to-day lack intellectual agility, or fail in artistic courage? Do they keep abreast of modern progress? Or must they work with the red triangle of safety first before their eyes to dim their vision or enrich their purse?

Heaven forbid that England should lose her place in the international concourse of creative artists and for ever follow more enterprising minds.

The true artist, be he architect or craftsman, must look with trained perception, and, seeing, understand and interpret the spirit of the times. But it may be said that this frivolous age is travelling too fast for tangible modern expression. How can stark asceticism, frivolity, mobility, and repose be reconciled into one complete conception, interpreted in terms of concrete and steel, furniture or decorative interiors?

It can be done, and, self-styled as the modern movement, it is being done to a small extent in England, and in far larger measure on the Continent and in France. The underlying intention of modern form is to interpret and reconcile widely contrasted human experiences. In this sense, asceticism begets simplicity of line, clear and decisive colourings. Richness of material exemplifies the elegance and wealth of the age. Frivolity finds expression in whimsical uses of unaccustomed materials, mobility is represented by freely treated spaces devoid of meaningless embellishment. Personal appreciation of luxury is demonstrated by such things as great armchairs of engulfing comfort.

The task of creative interpretation is not easy; those who attempt it must run the risks of derision and condemnation, but the sympathetic designer, looking candidly at the world of to-day, and courageous enough to give expression to what he sees, may build for himself an edifice that shall become for him a Temple of Fame.

It was explained in a previous article that the work of the *ensemblier* was largely that of blending the elements of a modern



2. A HALL ENTRANCE.

A study in synthetic design.

Architect: ROB MALLET-STEVENS.



3. CABINET DE TOILETTE.

Accessible from the entrance hall.

Designer: RENE GABRIEL. Craftsmen: THE ATELIER PRIMAVERA.

interior into a satisfying composition. In this article consideration is given to the subject of entrance and lounge halls, with examples of ensembles influenced by the modern movement. The entrance hall must necessarily have an important influence upon the minds of those who visit a house, by creating that first persistent impression. Every entrance should convey a sense of welcome, a desire to receive and pay honour to the guest.

That is, however, only one aspect of the composition or design of an entrance hall; architecturally it should harmonize with the building, neither erring on the side of scantiness, nor being unduly large in relation to the rest of the structure.

Modern design is revolutionizing earlier work; there is a definite tendency to create rooms which individually express their functions, and are the perfect settings for men in tweeds or dress clothes, and women in *chic* modern frocks.

Coherence and sympathy in the design of an entrance hall ought to provide for the easy entry of the visitor, convey a sense of welcome and minister to his immediate needs. An entrance hall can often be developed into an apartment of substantial proportions, often described as a lounge hall. The plan in either case should allow of a comfortable and sheltered part where conversation can be carried on under agreeable surroundings, an unobtrusive thoroughfare to other parts of the building, including the staircase. The latter in larger houses can often be located in an inner or outer hall, an arrangement that is highly commendable.

Among other requirements of an effective entrance or lounge hall are adequate lighting, warmth, sufficient space for free movement and comfortable undisturbed accommodation. This is no light task to fulfil, but possibly the best idea to keep in mind when planning the apartment is to look at it as a communal meeting place.

One successful treatment on modern lines, illustrated in Fig. 7, is an ensemble by M. Pierre Chareau, of Paris. The rugs are the work of Eileen Gray, the curtains and bas relief by Jacques Liptchitz, and the firedogs by Jean Lurcat. The furniture, carried out in highly polished walnut and upholstered in soft grey and fawn velour, is the work of M. Chareau.

The architectural features, including the columns, are faced with plaster, whitened and stippled to exhibit a certain roughness of texture, which imparts a peculiarly pleasing warmth to the surface. On the left a flat arch gives access to a sun porch, which communicates with other parts of the house. The fireplace, of simple harmonious proportions, is extremely effective, and enlivened with humorous firedogs. A panel in the ceiling of the fireplace recess is composed of opal glass illuminated by concealed electric lights which by lightening this part of the room avoids what would be objectionable shadows in the centre of the picture.

Disposition of the furniture is elementary in its comparative symmetry but sufficiently diversified to avoid harshness of effect, and offers a naturally desirable resting-place.

The thoroughfare is in this case at the extreme right and left of the composition, and consequently there is no disturbance by its use. An intimate and altogether delightful recess at the side of the fireplace makes a charming feature, ideal for a quiet smoke or chat.

A different style of lounge hall, by the same artist, was composed for the entrance hall at the 1924 Paris Exhibition. In this scheme architectural features predominated and were personified by pylons and columns, which for the purposes of the exhibition were of a temporary nature and finished with a plain white material like a cloth, representing the stippled finish previously mentioned.



4. A COMFORTABLE CORNER.
Luxurious comfort is the predominating feature.
Designers and Craftsmen : RUHLMANN AND LAURENT.



5. ANOTHER CORNER.
Transformed from a nondescript apartment.
Designer and Craftsman : PIERRE CHAREAU.



6. A HALL OF JAPANESE SCREENS.
Valuable old Japanese lacquer screens formed the basis of this conception, where old work is blended with new.
Designer : PIERRE CHAREAU.

During the exhibition the thoroughfare was definitely defined by cords stretched between convenient columns. A recess at the right was decorated with velour hangings suspended by loops from massive gilded pins. A bureau, table, chairs and reading lamp were conveniently located in the recess, and the other furniture grouped in the centre of the room. On the left of this harmonious composition is a fireplace of simple and dignified appearance.

In both these examples wall surfaces are, comparatively speaking, absent, and there is a sense of mystery which suggests further exploration of the building.

A less pretentious lounge hall, shown in Fig. 1, is the creation of M. Lemardely. Here stress has chiefly been laid upon wall decoration and a certain symmetry of arrangement. The centre panel, subdued in treatment to emphasize the bureau, is a counterfoil to the gaily gilded and upholstered chairs. There are concealed lights in the recesses of the flanking walls and in the glass frieze panels.

which shows what a great artist like Pierre Chareau can accomplish with quite unpromising material. The transformation was effected by erecting a dummy wall, one face fitted as a bookcase, and the other filled in to a quadrantal shape. A specially constructed divan was built into the corner and flanked with a low curved wall whereon stands a vase of flowers.

Beside the divan stands an electric door lamp made from a single-folded sheet of black iron, surmounted with triangular alabaster slabs to act as a shade. The original cornice has been hidden by a plain bevelled boxing, painted grey, the walls covered with a vivid green material, and interest concentrated on a boldly coloured piece of oriental tapestry. Fawn upholstery, dark grey carpet, pale grey woodwork and a black wainscot complete the colour scheme.

Rob Mallet-Stevens was responsible for the entrance hall in Fig. 2, which is typical of one phase of this architect's work. Elegant, dignified, and showing a complete mastery of clearly defined form, there is an air of quiet competency



The walls and columns are faced with plaster, whitened and stippled to present a certain roughness of texture. On the left a flat arch gives access to a sun porch. Above the fireplace recess a panel of opal glass conceals electric lights, which illuminate that part of the hall.

The thoroughfare through the room is in this case at the extreme right and left of the picture, so that the hall can be used comfortably as a lounge. The furniture is carried out in highly polished walnut, and upholstered in grey and fawn velour.

7. A MODERN HALL.

Designers: The rugs by EILEEN GRAY, the curtains and bas-relief by JACQUES LIPTCHITZ, the firedogs by JEAN LURCAT, the ensemble by PIERRE CHAREAU.

The whole is an example of distinguished interior decoration, relying chiefly upon the harmonious blending of colour.

Pierre Chareau, responsible for the novel lounge hall shown in Fig. 6, was confronted with the task of utilizing a number of antique and valuable Japanese lacquered screens. These were disposed as panels and surrounded by narrow strips of palm-tree wood, with a background of dark grey. The tapestry and upholstery are rich orange in colour, the dado and the recess on the left are dull gold.

The floor is entirely covered with an unobtrusive putty-coloured carpet, fitted closely to the walls. The fireplace is distinctly novel with its combination of marble and bamboo. The cornice with a stepped arrangement in palm-tree wood is another attractive feature of a pleasing scheme.

An entrance hall full of quiet interest with a predominant note of luxurious comfort forms the subject of Fig. 4, and was designed by Messrs. Ruhlmann and Laurent. Rosewood furniture, upholstered in grey velour enriched with fur coverlets, appears indescribably luxurious against a background of grey. A note of vivid colour is imported by the red leather upholstery of the two armchairs.

When an intimate or distinctive flavour has to be introduced into an otherwise nondescript apartment, drastic measures are often necessitated. Such an example is illustrated in Fig. 5,

about this scheme which would be difficult to improve upon. The walls are a pale grey in colour relieved by lines of rich green. The chair is made of rosewood. The hanging lamp is perfectly simple with plain frosted glass panels and black metal framework, suspended by four ordinary black iron chains. The amusing hat peg above the chair, and the carefully disguised annunciator located above the doorway, are both worthy of notice.

No entrance hall in a modern building is considered complete without a clothes lobby and conveniences for washing. With many of the modern French schemes the natural shape of the hall is modified by the construction of a division wall, often elliptical in plan, which is frequently the means of providing thoroughly practical accommodation for the toilette. One such example, illustrated in Fig. 3, was designed by Rene Gabriel, and executed by the Atelier Primavera. The geographical arrangement of this cabinet de toilette made natural illumination difficult, and the principal light is consequently obtained from an artificially lighted opal panel at the top of the mirrored recess for the wash-basin. The fittings are neat and simple in design and mostly nickel-plated. The whole is a good example of efficient modern work, not the least interesting feature being the effective manner in which a standard commercial lavatory basin has been so treated as to conceal entirely the service and waste pipes.

A Craftsman's Portfolio.

Being pages devoted to the Illustration of Fine Craftsmanship.

II.—Some Handles, Hinges, Locks.

In this, the second of the craftsman's portfolios, are to be found some recently made locks, handles, hinges, etc. Examples of English craftsmanship at its best, they illustrate the aims of this portfolio, which are, on the one hand, to encourage a high standard of design and craftsmanship, and, on the other, to give practical appreciation to those men who—whether architects, individual craftsmen, or firms—are upholding that standard to-day. We believe also that this portfolio may have its influence on the lay

public, persuading them to be intelligently critical in matters of detail and workmanship as well as design. Thus by attacking several sides at once, we hope to do something in a small way to discourage the general lethargy that is so demoralizing, and to encourage the zest that is so vital to fine craftsmanship. Any architect, craftsman, or firm who is in sympathy with these aims, and would like to contribute to the portfolio, should communicate with the Supplement Editor, 9 Queen Anne's Gate, Westminster, S.W.1.



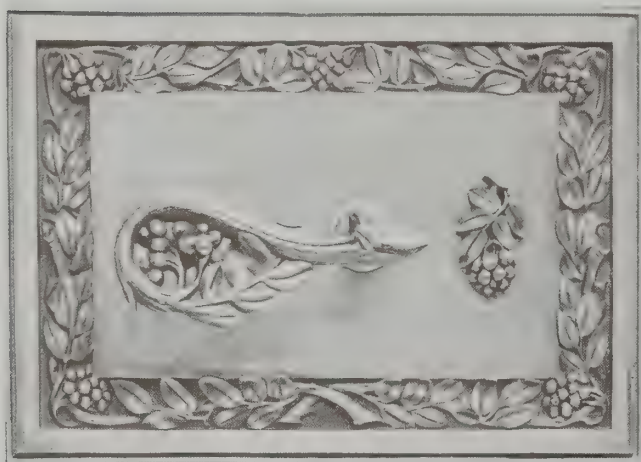
A modelled shutter knob and switch plate in the Rowan design, which, together with the bell push and lock-plate on this page, have been specially made for the Marquess of Bute.

Designers and Craftsmen:
CHARLES SMITH.



A modelled bell push in the Rowan design.

Designers and Craftsmen:
CHARLES SMITH.



A modelled and chased lock-plate.

Designers and Craftsmen:
CHARLES SMITH.



A hand-engraved steel box lock.

Designer and Craftsman:
CECIL ERN.



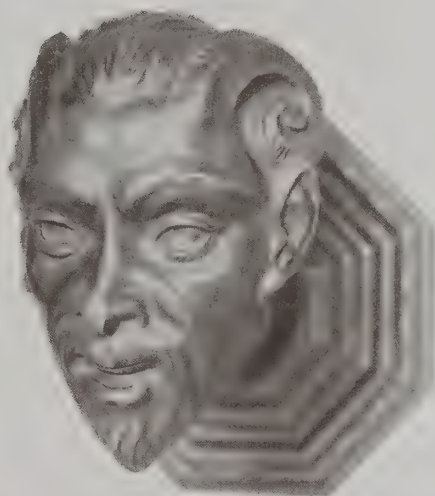
Bronze door handles.

*Architect : W. MORTIMER BRUTTON.
Craftsmen : H. H. MARTYN.*



An iron ring handle and back-plate.

*Designers and Craftsmen :
COMYN CHING.*



An entrance door handle and back-plate.

*Designers and Craftsmen :
COMYN CHING.*



Bronze door handles.

*Architects : COLLCUTT AND HAMP.
Craftsmen : H. H. MARTYN.*



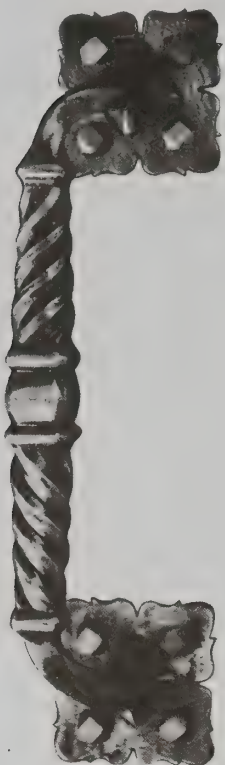
A bronze door knob.

*Architect : WILLIAM HAYWOOD.
Craftsmen : HENRY HOPE.*



Three bronze handles.

*Designer : W. H. PICK.
Craftsmen : DRYAD WORKS.*



A handle in wrought iron.
Designer and Craftsman :
CECIL ERN.



A pair of door handles in steel.
Designer : J. M. PIRIE.
Craftsmen : PIRIE & Co.



A pull handle in steel.
Designer : J. M. PIRIE.
Craftsmen : PIRIE & Co.



A door-knocker in wrought iron.
Designer and Craftsman :
CECIL ERN.



A wrought-iron hinge and latch
finished in armour bright.
Designers and Craftsmen :
COMYN CHING.



A wrought-iron hinge and latch
finished in armour bright.
Designers and Craftsmen :
COMYN CHING.

The next issue of the Craftsman's Portfolio will be devoted to the subject of balusters and balustrades. Any architect, craftsman, or firm who would like to contribute should communicate at once with the Supplement Editor, 9 Queen Anne's Gate, Westminster, S.W.1.



External walls finished like those of the house illustrated above demonstrate the great advantages of white Portland cement mortar as a medium of architectural expression. "Atlas White" allows the colour content to be subservient to the will of the architect. *It has the full tensile strength and lasting properties of true Portland cement.* The inherent nature of the mortar and its great asset of plasticity allow a myriad forms and variations of textural finish and open new avenues to beauty of design. I issue a quartette of embossed sheets to give those interested a grasp of the fundamental ideas behind the method of production of four representative and simple surfaces in "Atlas White" mortar. Readers of "The Architectural Review" who would like a set may have them for the asking.

Regent House,
Regent Street,
London, W.1.

Frederic Coleman

HAMPTONS

decorated and furnished throughout the whole of the Public Saloons of Messrs. Furness Withy's new

s.s. "NOVA SCOTIA"

which has just been built by Messrs. Vickers Ltd. at Barrow-in-Furness. The SMOKE ROOM, illustrated herewith, is a typical example of the Decoration and complete furnishing of Ship Interiors which Hamptons are constantly carrying out. The panelling is made of old Oak, finished to represent the Antique, securing the effect of an actual seventeenth-century room. The armchairs and tables are also of old Oak designed in the style of the period.



SMOKE ROOM OF THE S.S. "NOVA SCOTIA."

Hamptons are always pleased to prepare original schemes and exact Estimates for the Decoration or Furnishing of the Saloons, Staterooms or other Interiors of Ships.

Works and Factories:—

MILFORD WORKS,
INGATE PLACE,
QUEEN'S ROAD,
BATTERSEA, S.W. 8.

HAMPTONS
Decorators · Furnishers

PALL MALL EAST,
Trafalgar Square,
LONDON, S.W. 1.
Telephone: GERRARD 30.



**GEORGE
WRAGGE**

LTD.

CHAPEL STREET, SALFORD,
MANCHESTER.

CLOCK HOUSE, ARUNDEL ST.,
LONDON, W.C. 2.

**STEEL CASEMENTS
& LEADED LIGHTS**

Recent Books.

Modern French Decorative Art.



A CHAIR.

Designed by Süe et Mare.

From "Modern French Decorative Art."

Modern French Decorative Art. With an Introduction by LÉON DESHAIRS, Curator of the Bibliothèque des Arts Décoratifs, in Paris. London: The Architectural Press. Price £2 10s. net.

The 188 pages of this important publication are all worthy of their place in a book which will be given a welcome reception in Great Britain and elsewhere. It covers the period between 1918 and 1926. In England we are inclined to grow faintly smug and self-satisfied with our efforts, carrying on from year to year struggling to uphold the fine traditions built up by our forbears, with too little thought for the future.

The recent Paris Exhibition (May to November, 1925) was the most startling example that England could wish to meet of the close collaboration which exists in any country between the various workers in the twenty or thirty crafts on the one hand, and the heads of business houses, art directors, and similar men of taste on the other hand, all of whom united their efforts towards a common end. Consequently reputations were made, and many established reputations increased. In England there is a lack of initiative on the part of the manufacturers who, like the bulk buyers, are not prepared to take risks, and there is lethargy amongst the purchasing public who do not appear to pay due regard to quality of finish provided the excellence of the raw material is satisfactory.

There are numerous skilful designers in Great Britain, quite enough of them to supply the demand for years to come, but the people in power will not come forward with a spirit of adventure and finance them. Neither are they sufficiently honoured.

The leading French furniture designers and decorators are as well known and recognized in Paris society as are the famous painters and sculptors of the day: the "ensemblier" is a very different person from the upholsterer. Industrial art is looked upon in England as a luxury rather than a necessity, as official patronage thereof, so conspicuous by its smallness, amply testifies.

So this book, "Modern French Decorative Art," comes at the right moment, not to be copied, not to prove that we are doing nothing in England; that could never be said as long as Gill carves lettering, Russell labours at his cabinet-work under the Cotswolds, and Heal pushes forward in Tottenham Court Road, or Carter fashions pots in Poole, to mention, at random, only four of our leading upholders of the different and necessary crafts.

The publication comes as a warning and a refresher. The compilation of it by M. Deshairs has been completed with excellent reserve, and no freaks are included. The casual observer will undoubtedly be invigorated by merely glancing over these pages, while the serious student will become permanently enriched.

Its contents, admirably illustrated by 600 works in black and white and 14 full plates in colour, remind those of us who were fortunate enough to have worked in the exhibition how much we missed, and those of us who were unable, or too lacking in initiative, to visit the great show what an extremely definite movement this French one now is.

Many people in England may not like it, they may be too set and wedded to tradition to approve of this healthy child taking



AN ARMCHAIR.

Designed by Süe et Mare.

From "Modern French Decorative Art."



A BEDROOM.

Designed by Martine.

From "Modern French Decorative Art."

the place of its more sober forefathers, but the French intend it to remain and to settle down, and they have already commenced to take by storm both North and South America. Germany, Austria, and Sweden were imbued with the spirit before France, and England must follow if she wishes to hold her own in the world either in the craft market or in the larger field.

Monsieur Deshairs refers to the elimination of mouldings and most forms of superfluous pattern on the French furniture of to-day. Those of us who have had to consider the servant problem will appreciate this point, clearly illustrated in the

works by Maurice Matet, Francis Jourdain (page 5), J. Ruhlmann (page 63), and by the able Lucie Renaudot (page 59).

Thirty crafts are dealt with, and no fewer than 200 illustrations are devoted solely to furniture and interiors of rooms. The French designers have between 1914 and 1926 succeeded in developing a style which, though influenced by many sources, not omitting Hepplewhite and Chippendale, is nevertheless distinctive and modern in outlook, and in the presentation of which, as Monsieur Deshairs points out in his able introduction, "the inter-relationship between the colours, shapes, and sizes of the different pieces of furniture, and the form and dimensions



Drawn by H. C. Owen.

This treatment is applied to walls that are damp owing to defects in, or absence of, horizontal damp-proof courses: it is also used with equal success to cure dampness in weather-beaten walls, when it is not desired to interfere with the outside appearance. A perfectly dry interior is obtained soon after the waterproofed cement sets—there is no waiting for the moisture in the wall to dry out. Specifications are in the hand-book of Cement Waterproofing, post free on request.

WHEN a wall is damp, the inside plastering is frequently in a bad state. Strip the defective plastering and re-plaster with sand and cement and 'PUDLO' Brand waterproofer. This waterproofed cement mortar keeps back the dampness just as surely as window glass keeps out the rain; the rooms are made bone dry, and the decorations safe from further damage. The surface of the waterproofed cement is skimmed with gauged lime putty and washed sand, which prevents condensation.

Registered

'PUDLO'

Trade Mark.

BRAND

CEMENT WATERPROOFER

Used also for Reservoirs, Tanks, Swimming Baths, Cold Stores, Garage Pits, Stoke Holes, Washing Floors, etc.
Used by the Admiralty, War Office, India Office, H.M. Office of Works, G.P.O., Crown Agents, etc.
Tested by Fajia, Kirkaldy, Cork University, The British, Japanese, Italian, Spanish and Dutch Governments.

KERNER-GREENWOOD & CO. LTD., MARKET SQUARE, KING'S LYNN

Sole Proprietors and Manufacturers.

B. & M. St.

J. H. Kerner-Greenwood, Managing Director.

The word 'PUDLO' is the registered Trade Brand of Kerner-Greenwood & Co., Ltd., by whom all articles bearing that Brand are manufactured or guaranteed.

MUNICIPAL HOUSING SCHEMES

Increasing use of the

**IDEAL
COOKANHEAT**



1200 in one district alone

Provides Cooking, constant Hot Water service, and warmth for other rooms

All from one fire.

No extra cost in building or maintenance.
Economical and labour-saving.

Full particulars post-free on request.

NATIONAL RADIATOR COMPANY
LIMITED.

Offices, Showrooms & Works: HULL, Yorks.

London Showrooms: 439 & 441 Oxford St., W.1.



We are specialists in the manufacture of modern Shop Equipment.

We illustrate a section of a contract carried out by us under the direction of Messrs. P. J. Westwood & Emberton, F.R.I.B.A., one of several with which we have been favoured by this firm.

Our catalogues illustrating other works executed by us will be forwarded post free upon request.

HARRIS & SHELDON, LIMITED,

MANCHESTER:
38, THOMAS STREET.

STAFFORD STREET, BIRMINGHAM.
70 WOOD STREET, LONDON, E.C.2.

GLASGOW:
SPRINGFIELD COURT,
QUEEN STREET.



A CRYSTAL AND ENAMEL CLOCK.

Designed by Marcel Goupy.

From "*Modern French Decorative Art*."

of the rooms have been carefully studied." To read the names of some of the exquisite woods which have been employed in the making of the pieces fills one with wonder. The sound of coral-wood, palissander, violet-wood and zingana, macassar-ebony, amaranth and amboyna, makes one think of merchant adventurers and of islands in far distant seas. Dispensing with all unnecessary mouldings, and relying for the most part on choice of these beautiful woods, and the effect of inlay and marquetry, the French *ébénistes* obtained a result deserving of all praise, and from a labour-saving point of view it is admirable. Garden furniture, as will be gathered from illustrations in the book, is to-day one of the most disappointing of the French crafts. As presented, French bathrooms resemble show-places rather than wash-places, and at best are only suitable for millionairesses, in exceedingly hot climates, the work of M. Pierre Chareau alone standing out as a brilliant exception. Of the other crafts metalwork, especially the heavier wrought variety, excels in all respects that of other nations. We are glad to be reminded of the work of Mr. Edgar Brandt, whose wrought iron and brass screen, "The Oasis," admirably illustrated on page 121, is perhaps the finest piece of its kind produced in Europe during the last century. Our metalworkers have sunk into a groove and "*Modern French Decorative Art*" may assist in digging them out of it. Electric light has been in use in this country since 1882, but we alone of all the great nations have failed to keep pace with the times in the designing of electric fittings. Here again Brandt outshines his many able confrères, but Maurice Dufrene and Subes, whose illustrations of lamps appear in the book (pages 129-131), follow in his train.

A careful study of the illustrations convinces one that whereas we in England are as sound at the outset as our neighbours, we are a nation, not of shopkeepers, but of wholesalers, while the French, on the other hand, are a nation of specialists in detail. They present and watch the production with loving devotion until the moment that it is sold and in use. That finishing touch, so much in evidence in this book, is what we must study if we wish to hold our own in the future markets of the world.

If one made a suggestion for the second edition of this harmonious and satisfactory contribution to the art of to-day—and one feels confident that the work will run into more than one edition—it would be that this artistically bound and well presented volume should have an index added to it grouped either according to artists or by crafts. To trace the work of a single craftsman through a book of this kind is a rare pleasure. Especially happy are the colour-prints, all of which are remarkable for their harmonious colour reproduced with an exceedingly fine screen.

Mr. Hastings in his foreword reminds us that "All movements in art are bigger than nationality," and it is vital that we should prepare for the time when popular demand calls for something in each of the decorative and industrial arts as modern in spirit as the works in the volume under consideration.

A. A. LONGDEN,

Director of Art for Great Britain, Paris Exhibition, 1925.



A TABLE LAMP IN BRONZE.

Designed by Paul Follot.

From "*Modern French Decorative Art*."



A MARBLE AND WROUGHT IRON DINING TABLE AND SEATS.

Designed by Raymond Subes.

From "*Modern French Decorative Art.*"

Garden Craftsmanship.

Garden Craftsmanship in Yew and Box. By NATHANIEL LLOYD, O.B.E., F.S.A. London: Ernest Benn, Ltd. Price 15s. net.

Mr. Lloyd writes a clear and concise account, with all the necessary *minutiae*, of the processes by which the art of topiary may be practised with success. His notes have the value of actual experience behind them, and it is in the description of work which he has himself carried out that he claims to render assistance to those who appreciate "green walls" and their adornment.

To the naturalistic or landscape school of gardeners Mr. Lloyd's book will no doubt be anathema. That thought will not disturb the author. With admirable restraint he refrains from all allusion to those gardeners whose function it was to destroy gardens, and to those who taught that he designed best who put away all thought of order and arrangement. "The importance of the formal garden," he writes, "as a setting to the house is too well established to require vindication here"; and we architects may feel some satisfaction that our efforts in re-establishing an ancient and important principle have been so far successful that the principle is stated without question.

Beside the technical description, Mr. Lloyd gives us over fifty photographs of the work, which he describes while it is in progress, and also of the ancient hedges in many well-known gardens. It is, perhaps, due to the practical purpose of the book that the æsthetic effect has not been so carefully studied as we might expect in either the viewpoint of the photographs or their method of reproduction. The excessive gloss of the paper on which they are printed no doubt robs them of part of their charm. The essential virtue of the training and trimming of yew and box, and also of deciduous trees, is the restfulness that is born of their discipline to quiet lines and tones in the garden scheme, and their illustration should bring this quality home to us. But the views are all welcome and instructive, and Mr. Lloyd's book is a serious and useful addition to the important literature that yearly grows about the garden and all its works.

WALTER H. GODFREY.

The Ancient Monuments of West London.

West London: An Inventory of its Ancient Monuments. By the ROYAL COMMISSION ON THE ANCIENT AND HISTORICAL MONUMENTS OF ENGLAND. London: H.M. Stationery Office. Price 21s. net.

The value of this splendid volume can hardly be exaggerated. Whether we turn to the wealth of illustrations with which it is adorned, or to the letterpress accompanying them, we cannot fail to be struck by the infinite care which has been lavished in the selection and clearness of reproduction of the former, and the accuracy and minuteness with which the latter has been prepared. The first volume in this remarkable series, of which the present is the second instalment, dealt with Westminster Abbey, and those who possess that work may be assured that this one, dealing with a far more extended subject, equals it in the number and beauty of the pictures as well as in the value of the letterpress. With volume three we are to have a similar book on the City; and we can imagine no more fascinating or authoritative work on London's historic monuments than these two will provide.

In the volume before us nothing seems to have been overlooked. From the great outstanding monuments of West London—St. James's Palace and Kensington Palace, Holland House, the Inns of Court and the Charterhouse, the ancient churches and the innumerable architectural features as exemplified in its old houses—to details of monuments and corbels and soffits, statues and inscriptions, we have here a complete inventory, illustrated by hundreds of pictures, of all that the antiquary and the seeker after the beautiful remains of past times hold dear; while a special feature is the reproduction of the remarkable series of mural paintings illustrating Marlborough's campaigns which decorate some of the walls of his old residence, which has for so long now been a Royal palace.

To say that such a work as this is indispensable to the library of all students of London's history would be to enunciate the obvious; it is one, too, in which anyone interested in the old or beautiful should find perpetual pleasure.

E. BERESFORD CHANCELLOR.

CURRENT CONTRACTS.



Architects:
Sir John Burnet &
Partners.

Contractors:
Higgs & Hill, Ltd.

SECOND CHURCH OF CHRIST SCIENTIST,
PALACE GARDENS TERRACE.

VESTIBULE.

HIGGS & HILL, Ltd.

BUILDING CONTRACTORS

Crown Works, South Lambeth Rd., S.W.8

Telephone: Brixton 4210

City Office: 14 Godliman Street, St. Paul's
Churchyard, E.C.4. Telephone: Central 2311

A LONDON DIARY.

Unless otherwise stated, admission is free to all public lectures and addresses given in this diary.

TUESDAY	JUNE 1	A GENERAL TOUR 12 noon	VICTORIA AND ALBERT MUSEUM TOURS
		MICHELANGELO 3 p.m.	" " " " " "
		RECEIVING DAY	SOCIETY OF GRAPHIC ART
		SUMMER EXHIBITION OF MODERN ART, INCLUDING A GROUP OF PAINTINGS BY THE LATE SYDNEY STARR.	GOUPIL GALLERY
		OIL PAINTINGS, BRITISH INDUSTRIAL ART, AND HISTORIC DRAWINGS AND PAINTINGS RELATING TO SOUTH LONDON. The gallery is closed on Fridays and open on Sundays from	SOUTH LONDON ART GALLERY
		ARTS AND CUSTOMS OF ANCIENT EGYPT—I 12 noon	BRITISH MUSEUM TOURS
		MONUMENTS OF EGYPT—I 12 noon	" " " " " "
		MONUMENTS OF ASSYRIA—I 3 p.m.	" " " " " "
		ARTS AND CUSTOMS OF ANCIENT EGYPT—III 3 p.m.	" " " " " "
WEDNESDAY	JUNE 2	EARLY AGE OF ITALY 12 noon	BRITISH MUSEUM TOURS
		EARLY GREECE 12 noon	" " " " " "
		A SELECTED SUBJECT 3 p.m.	" " " " " "
		LIFE AND ARTS OF THE DARK RACES—I 3 p.m.	" " " " " "
		GOthic WOODWORK 12 noon	VICTORIA AND ALBERT MUSEUM TOURS
		IVORIES 3 p.m.	" " " " " "
		INDIAN SECTION: WOODWORK 3 p.m.	" " " " " "
THURSDAY	JUNE 3	ORIGINS OF EUROPEAN ARCHITECTURE—I 12 noon	BRITISH MUSEUM TOURS
		EARLY AGE OF ITALY 12 noon	" " " " " "
		EARLY BRITAIN—I 3 p.m.	" " " " " "
		A SELECTED SUBJECT 3 p.m.	" " " " " "
		EARLY RENAISSANCE SCULPTURE 12 noon	VICTORIA AND ALBERT MUSEUM TOURS
		DONATELLO 3 p.m.	" " " " " "
		RAPHAEL CARTOONS 7 p.m.	" " " " " "
		STAINED GLASS 7 p.m.	" " " " " "
		"THE PLANT AS AN ENGINEER," BY SIR WILLIAM COLLINS (Chadwick Public Lectures) 5 p.m.	CHELSEA PHYSIC GARDEN, CHELSEA
		WATER-COLOURS AND PASTELS, BY T. H. SOMERVELL. Closing day of Exhibition. 11—1 p.m.	REDFERN GALLERY, OLD BOND ST., W.
FRIDAY	JUNE 4	EARLY GREECE 12 noon	BRITISH MUSEUM TOURS
		HOW THE BIBLE CAME DOWN TO US 12 noon	" " " " " "
		GREEK AND ROMAN LIFE 3 p.m.	" " " " " "
		GREEK SCULPTURE—I 3 p.m.	" " " " " "
		EUROPEAN POTTERY 12 noon	VICTORIA AND ALBERT MUSEUM TOURS
		ECCLESIASTICAL METALWORK 12 noon	" " " " " "
		FRENCH WOODWORK 3 p.m.	" " " " " "
SATURDAY	JUNE 5	GREEK AND ROMAN STATUETTES AND GEMS 12 noon	BRITISH MUSEUM TOURS
		GREEK AND ROMAN LIFE—I 12 noon	" " " " " "
		A SECTIONAL TOUR 3 p.m.	" " " " " "
		A GENERAL TOUR 3 p.m.	" " " " " "
		CARPETS 12 noon	VICTORIA AND ALBERT MUSEUM TOURS
		TAPESTRIES 3 p.m.	" " " " " "
		INDIAN SECTION: MOGUL ART 3 p.m.	" " " " " "
		BAYEUX TAPESTRY 7 p.m.	" " " " " "
		RODIN 7 p.m.	" " " " " "
MONDAY	JUNE 7	RECORDS OF BABYLON AND ASSYRIA—I 12 noon	BRITISH MUSEUM TOURS
		ARTS AND CUSTOMS OF ANCIENT EGYPT—I 12 noon	" " " " " "
		MONUMENTS OF EGYPT—I 3 p.m.	" " " " " "
		MONUMENTS OF ASSYRIA—I 3 p.m.	" " " " " "
		GENERAL BUSINESS MEETING. Election of members, announcement of results of elections of Council and Standing Committees.	R.I.B.A., 9 CONDUIT STREET, W.
		ENGLISH FURNITURE OF THE EIGHTEENTH CENTURY 12 noon	VICTORIA AND ALBERT MUSEUM TOURS
		FRENCH FURNITURE OF THE EIGHTEENTH CENTURY 3 p.m.	" " " " " "

1816 to 1926

One hundred and ten years
of uninterrupted service to the

Architect

□ □ □ □ □ □

The application of the science & craftsmanship of
**Heating, Ventilating, Lighting
& Hot Water Services**
to Ancient & Modern Architecture

is, as it has been for over 100 years, the primary object of

G. H. A. D. C. N. & Sons Ltd.

Lincoln House

Phone:
Holborn 1257 (3 lines)

60 Kingsway, W.C.2

and 9 other Branches

Telegrams:
"Alarmth, Elestent, London"



ROOFING TILE SPECIFICATION is worth your most serious consideration.

Price, of course, is a factor, but the name and reputation of the tile you specify is the only honest guarantee you have that your client's good money will be wisely invested.

By specifying Courtrai-Du Nord Tiles, to be obtained from The Courtrai-Du Nord Tile Co., Ltd., you make sure of securing the supreme tile of its class.

Have you seen our Draft Specification? Many Architects have found it of definite assistance. May we send you a copy?

THE COURTRAI-DU NORD TILE CO., LTD.,
161 BOROUGH HIGH STREET, LONDON, S.E.1.

Courtrai-Du Nord
ROOFING — TILES

THE ARCHITECTURAL REVIEW.

A LONDON DIARY (continued).

TUESDAY	JUNE 8	ARTS AND CUSTOMS OF ANCIENT EGYPT—I	12 noon	BRITISH MUSEUM TOURS
		MONUMENTS OF EGYPT—I	12 noon	" " "
		MONUMENTS OF ASSYRIA—I	3 p.m.	" " "
		ARTS AND CUSTOMS OF ANCIENT EGYPT—II	3 p.m.	" " "
		WOODWORK OF SEVENTEENTH CENTURY	12 noon	VICTORIA AND ALBERT MUSEUM TOURS
		RAPHAEL CARTOONS	3 p.m.	" " "
		INDIAN SECTION: JEWELLERY	3 p.m.	" " "
WEDNESDAY	JUNE 9	FURNITURE DESIGNED BY J. DUGALD STARK.	3 p.m.	STARK BROS., 1 CHURCH STREET, W.8
		Open until July 8.	9-6	
			Sat. 9-1	
		EARLY AGE OF ITALY (Etruscans)	12 noon	BRITISH MUSEUM TOURS
		EARLY GREECE (Crete and Mycenæ)	12 noon	" " "
		A SELECTED SUBJECT	3 p.m.	" " "
		LIFE AND ARTS OF THE DARK RACES—I	3 p.m.	" " "
THURSDAY	JUNE 10	EASTERN POTTERY	12 noon	VICTORIA AND ALBERT MUSEUM TOURS
		ENGLISH PORCELAIN	12 noon	" " "
		MAIOLICA	3 p.m.	" " "
		FRENCH PORCELAIN	3 p.m.	" " "
		ORIGINS OF EUROPEAN ARCHITECTURE—I	12 noon	BRITISH MUSEUM TOURS
		EARLY AGE OF ITALY (Etruscans, etc.)	12 noon	" " "
		EARLY BRITAIN—I	3 p.m.	" " "
FRIDAY	JUNE 11	A SELECTED SUBJECT	3 p.m.	" " "
		GOLDWORK AND JEWELLERY	12 noon	VICTORIA AND ALBERT MUSEUM TOURS
		GENERAL TOUR	3 p.m.	" " "
		PRECIOUS STONES	7 p.m.	" " "
		ITALIAN SCULPTURE	7 p.m.	" " "
		"WALL PAINTINGS IN CROUGHTON CHURCH," BY THE PROVOST OF ETON, F.S.A.	8.30 p.m.	SOCIETY OF ANTIQUARIES
		AND E. W. TRISTRAM, F.S.A. Admittance by invitation only.		
SATURDAY	JUNE 12	EARLY GREECE (Crete and Mycenæ)	12 noon	BRITISH MUSEUM TOURS
		HOW THE BIBLE CAME DOWN TO US	12 noon	" " "
		GREEK AND ROMAN LIFE—I	3 p.m.	" " "
		GREEK SCULPTURE—I (Before 450 B.C.)	3 p.m.	" " "
		LACE	12 noon	VICTORIA AND ALBERT MUSEUM TOURS
		ENAMELS	12 noon	" " "
		COPTIC TAPESTRIES	3 p.m.	" " "
SUNDAY	JUNE 13	SIXTH EXHIBITION OPENING DAY		SOCIETY OF GRAPHIC ART, 195 PICCADILLY
		GREEK AND ROMAN STATUETTES AND GEMS	12 noon	BRITISH MUSEUM TOURS
		GREEK AND ROMAN LIFE—I	12 noon	" " "
		A SECTIONAL TOUR	3 p.m.	" " "
		GENERAL TOUR	3 p.m.	" " "
		VESTMENTS	12 noon	VICTORIA AND ALBERT MUSEUM TOURS
		EARLY COSTUMES	3 p.m.	" " "
MONDAY	JUNE 14	INDIAN SECTION: POTTERY	3 p.m.	" " "
		GENERAL TOUR	7 p.m.	" " "
		JAPANESE PAINTINGS	7 p.m.	" " "
		OROVIDA. Closing day of Exhibition	11-1 p.m.	RED FERN GALLERY 27 OLD BOND ST.
		EARLY BRITAIN—II	12 noon	BRITISH MUSEUM TOURS
		EARLY CHRISTIAN PERIOD	12 noon	" " "
		GREEK SCULPTURE—I	3 p.m.	" " "
TUESDAY	JUNE 15	MONUMENTS OF EGYPT—II	3 p.m.	" " "
		EARLY RENAISSANCE SCULPTURE	12 noon	VICTORIA AND ALBERT MUSEUM TOURS
		MINIATURES	12 noon	" " "
		DONATELLO	3 p.m.	" " "
		CHINESE PORCELAIN	3 p.m.	" " "



THE STUDIOS

Farmer & Brindley, Ltd.
Modellers, Sculptors, and Carvers
63 Westminster Bridge Road
London

IMPORTANT ANNOUNCEMENT

by the

CABLE MAKERS' ASSOCIATION

The term "NON-ASSOCIATION" was introduced by the Cable Makers' Association in 1905 to distinguish cables of the second quality from the "ASSOCIATION GRADE" (first quality) Cables of its members. For some time it has been urged upon the C.M.A. that the description is being applied by manufacturers at Home and Abroad who are not members of the Association, to their own cables, which are sometimes of inferior quality. This has caused confusion and possible loss to buyers of electric cables, and it is felt that some definite distinction is necessary.

Buyers of Electric cables will therefore be glad to know that the Registrar of Trade Marks has recently registered in the name of the CABLE MAKERS' ASSOCIATION, as a new Trade Mark, the word

NONAZO

Registered No. 458335.

After March 31st, 1926, this registered Trade Mark will be introduced on the labels of "Non-Association" Class Cable made by all members of the Cable Makers' Association.



*Copyright
L. B.
Atkinson.
Exclusive
Licensees,
Members
of the C.M.A.*

Members of the Cable Makers' Association.

The Anchor Cable Co. Ltd
British Insulated Cables, Ltd.
Callender's Cable and Construc-
tion Co. Ltd.
The Craigpark Electric Cable Co.
Ltd.
The Enfield Cable Works, Ltd.
W. T. Glover & Co. Ltd.

The Greengate and Irwell Rubber
Co. Ltd.
W. T. Henley's Telegraph Works
Co. Ltd.
The India Rubber, Gutta-Percha,
and Telegraph Works Co. Ltd.
Johnson & Phillips, Ltd.
Liverpool Electric Cable Co.
Ltd.

The London Electric Wire Co. and
Smiths, Ltd.
The Macintosh Cable Co. Ltd.
Pirelli-General Cable Works, Ltd.
St. Helens Cable and Rubber Co. Ltd.
Siemens Brothers & Co. Ltd.
Standard Telephones & Cables, Ltd.
(formerly Western Electric Co. Ltd.)
Union Cable Co. Ltd.

Advt. of The Cable Makers' Association, Sardinia House, Sardinia Street, W.C.2.

THE ARCHITECTURAL REVIEW.

A LONDON DIARY (continued).

TUESDAY	JUNE 15	GREEK SCULPTURE—II (Elgin Marbles)	12 noon	BRITISH MUSEUM TOURS
		MONUMENTS OF ASSYRIA—II	12 noon	" " "
		EARLY BRITAIN—III (Bronze Age)	3 p.m.	" " "
		LIFE AND ARTS OF THE DARK RACES—II	3 p.m.	" " "
		BAYEUX TAPESTRY—I	12 noon	VICTORIA AND ALBERT MUSEUM TOURS
		—II	3 p.m.	" " "
		GEORGE BISSILL: Exhibition of paintings, drawings, and woodcuts	11-5.30	REDFERN GALLERY, 27 OLD BOND ST.
WEDNESDAY	JUNE 16	A SELECTED SUBJECT	12 noon	BRITISH MUSEUM TOURS
		EARLY BRITAIN—I (Old Stone Age)	12 noon	" " "
		EARLY BRITAIN—IV (Iron Age)	3 p.m.	" " "
		A SELECTED SUBJECT	3 p.m.	" " "
		DOMESTIC GLASS	12 noon	VICTORIA AND ALBERT MUSEUM TOURS
		IRONWORK	3 p.m.	" " "
		INDIAN SECTION: TEXTILES	3 p.m.	" " "
THURSDAY	JUNE 17	ARTS AND CUSTOMS OF ANCIENT EGYPT—II	12 noon	BRITISH MUSEUM TOURS
		RECORDS OF BABYLON AND ASSYRIA—I	12 noon	" " "
		THE ROMANCE OF BRITAIN—I	3 p.m.	" " "
		EARLY BRITAIN—II (Late Stone Age)	3 p.m.	" " "
		EARLY ENGLISH FURNITURE	12 noon	VICTORIA AND ALBERT MUSEUM TOURS
		ENGLISH FURNITURE OF THE SEVENTEENTH CENTURY	3 p.m.	" " "
		MICHELANGELO	7 p.m.	" " "
		CHINESE BRONZES	7 p.m.	" " "
		"COLES' GREAT ASTROLABE" (tentative), BY R. T. GUNTHER. Admittance by invitation only	8.30 p.m.	SOCIETY OF ANTIQUARIES
FRIDAY	JUNE 18	HOW THE BIBLE CAME DOWN TO US	12 noon	BRITISH MUSEUM TOURS
		ILLUMINATED MANUSCRIPTS	12 noon	" " "
		MONUMENTS OF EGYPT—II	3 p.m.	" " "
		GREEK SCULPTURE—II	3 p.m.	" " "
		IVORIES	12 noon	VICTORIA AND ALBERT MUSEUM TOURS
		CHINESE POTTERY	12 noon	" " "
		ECCLESIASTICAL EMBROIDERIES	3 p.m.	" " "
SATURDAY	JUNE 19	THE ROMANS IN BRITAIN—II	12 noon	BRITISH MUSEUM TOURS
		EARLY BRITAIN—II	12 noon	" " "
		GENERAL TOUR	3 p.m.	" " "
		A SECTIONAL TOUR	3 p.m.	" " "
		A GENERAL TOUR	12 noon	VICTORIA AND ALBERT MUSEUM TOURS
		EUROPEAN PORCELAIN	3 p.m.	" " "
		INDIAN SECTION: SCULPTURE	3 p.m.	" " "
		EUROPEAN POTTERY	7 p.m.	" " "
		LACQUER	7 p.m.	" " "
MONDAY	JUNE 21	RECORDS OF BABYLON AND ASSYRIA—II	12 noon	BRITISH MUSEUM TOURS
		ARTS AND CUSTOMS OF ANCIENT EGYPT—III	12 noon	" " "
		MONUMENTS OF ASSYRIA—II	3 p.m.	" " "
		GREEK SCULPTURE	3 p.m.	" " "
		COSTUMES OF THE EIGHTEENTH CENTURY	12 noon	VICTORIA AND ALBERT MUSEUM TOURS
		TAPESTRIES	12 noon	" " "
		COSTUMES OF THE NINETEENTH CENTURY	3 p.m.	" " "
		JAPANESE PRINTS	3 p.m.	" " "
TUESDAY	JUNE 22	THE GREEK VASES	12 noon	BRITISH MUSEUM TOURS
		GREEK AND ROMAN LIFE	12 noon	" " "
		ARTS AND CUSTOMS OF ANCIENT EGYPT—III	3 p.m.	" " "
		RECORDS OF BABYLON AND ASSYRIA—III	3 p.m.	" " "
		CHINESE PORCELAIN—I	12 noon	VICTORIA AND ALBERT MUSEUM TOURS
		CHINESE PORCELAIN—II	3 p.m.	" " "
WEDNESDAY	JUNE 23	A SELECTED SUBJECT	12 noon	BRITISH MUSEUM TOURS
		EARLY BRITAIN—IV	12 noon	" " "
		ANGLO-SAXON PERIOD—I	3 p.m.	" " "
		A SELECTED SUBJECT	3 p.m.	" " "
		ILLUMINATED MANUSCRIPTS	12 noon	VICTORIA AND ALBERT MUSEUM TOURS



Marble work
of Quality

KENSINGTON CINEMA, London, W.

Messrs. Granger & Leathart, Architects.

CHAUCER, in the "Knight's Tale," describes the amphitheatre constructed for the combat of Palamon and Arcite. The building and decoration of to-day's cinema theatre is the modern parallel. Old Geoffrey states that the seats were stepped, and goes on to show the demand for craftsmen:—

"That when a man was set on one degree
Him letted not his felaw for to see.
Eastward there stood a gate of marbel white,
Westward right swiche another in th'opposite.
And shortly to concluden, swiche a place
Was never in erth, in so litel a space,
For in the land ther n'as no craftes man
That geometric or arismetricke can,
Ne portreieur, nor kerver of images,
That Theseus ne yaf him mele and wages,
The theatre for to maken and devise."

GEOFFREY CHAUCER.

THE square piers in the illustration are panelled in Greek Cipolino Marble with Statuary margins and caps. The wall-linings are in Lunel Rubane, with the ribbony veinings carefully matched. Altogether, a delightful piece of work.

FENNING

AND COMPANY, LTD.,

Marble and Granite Specialists,
PALACE WHARF, RAINVILLE ROAD,
HAMMERSMITH - LONDON - W.6.

By Royal
HIS MAJESTY GEORGE IV
HIS MAJESTY WILLIAM IV
HER MAJESTY VICTORIA



Warrant to
HIS MAJESTY EDWARD VII
HIS MAJESTY GEORGE V

JACKSONS' ARCHITECTURAL DECORATIONS



PLAZA THEATRE.

Architect: FRANK T. VERITY, F.R.I.B.A.

G. JACKSON & SONS, Ltd.
49 RATHBONE PLACE, OXFORD STREET,
LONDON, W.1

Telegrams: "Actiniform, Westcent, London."

Telephone: Museum 3835, 2283, 4667

A LONDON DIARY (continued).

WEDNESDAY	JUNE 23	CHINESE PORCELAIN—III	..	..	..	..	..	..	..	3 p.m.	VICTORIA AND ALBERT MUSEUM TOURS
		INDIAN SECTION: METALWORK	..	..	..	..	..	..	..	3 p.m.	" " " " " "
THURSDAY	JUNE 24	ORIGINS OF EUROPEAN ARCHITECTURE—II	..	..	..	..	..	..	..	12 noon	BRITISH MUSEUM TOURS
		THE ROMANS IN BRITAIN—I	..	..	..	..	..	..	..	12 noon	" " " " " "
		MONUMENTS OF EGYPT—III	..	..	..	..	..	..	..	3 p.m.	" " " " " "
		GREEK SCULPTURE—III	..	..	..	..	..	..	..	3 p.m.	" " " " " "
		EARLY ENGLISH FURNITURE	..	..	..	..	..	..	..	12 noon	VICTORIA AND ALBERT MUSEUM TOURS
		ENGLISH FURNITURE OF THE SEVENTEENTH CENTURY	..	..	..	..	..	..	..	3 p.m.	" " " " " "
		ENGLISH FURNITURE OF THE EIGHTEENTH CENTURY	..	..	..	..	..	..	..	7 p.m.	" " " " " "
		PAINTINGS (Barbizon)	..	..	..	..	..	..	..	7 p.m.	" " " " " "
		"THE EXCAVATIONS AT RICHBOROUGH," BY J. P. BUSHE-FOX, F.S.A.	..	..	..	..	..	..	..	8.30 p.m.	SOCIETY OF ANTIQUARIES
		invitation only.	..	..	..	..	..	..	..
FRIDAY	JUNE 25	ARTS AND CUSTOMS OF ANCIENT EGYPT II	..	..	..	..	..	..	..	12 noon	BRITISH MUSEUM TOURS
		HITTITE AND HEBREW COLLECTIONS	..	..	..	..	..	..	..	12 noon	" " " " " "
		LIFE AND ARTS OF THE DARK RACES	..	..	..	..	..	..	..	3 p.m.	" " " " " "
		THE ROMANS IN BRITAIN—II	..	..	..	..	..	..	..	3 p.m.	" " " " " "
		A GENERAL TOUR	..	..	..	..	..	..	..	12 noon	VICTORIA AND ALBERT MUSEUM TOURS
		COREAN POTTERY	..	..	..	..	..	..	..	12 noon	" " " " " "
		ENGLISH PRIMITIVES	..	..	..	..	..	..	..	3 p.m.	" " " " " "
SATURDAY	JUNE 26	HISTORICAL AND LITERARY MANUSCRIPTS	..	..	..	..	..	..	..	12 noon	BRITISH MUSEUM TOURS
		ORIGINS OF WRITING AND MATERIALS	..	..	..	..	..	..	..	12 noon	" " " " " "
		A SECTIONAL TOUR	..	..	..	..	..	..	..	3 p.m.	" " " " " "
		A GENERAL TOUR	..	..	..	..	..	..	..	3 p.m.	" " " " " "
		ENGLISH PLATE	..	..	..	..	..	..	..	12 noon	VICTORIA AND ALBERT MUSEUM TOURS
		CONTINENTAL PLATE	..	..	..	..	..	..	..	3 p.m.	" " " " " "
		INDIAN SECTION: PAINTINGS	..	..	..	..	..	..	..	1 p.m.	" " " " " "
		IRONWORK	..	..	..	..	..	..	..	7 p.m.	" " " " " "
		JADE	..	..	..	..	..	..	..	7 p.m.	" " " " " "
MONDAY	JUNE 28	GREEK AND ROMAN LIFE II	..	..	..	..	..	..	..	12 noon	BRITISH MUSEUM TOURS
		GREEK AND ROMAN STATUETTES AND GEMS	..	..	..	..	..	..	..	12 noon	" " " " " "
		MONUMENTS OF ASSYRIA—III	..	..	..	..	..	..	..	3 p.m.	" " " " " "
		GREEK SCULPTURE—IV	..	..	..	..	..	..	..	3 p.m.	" " " " " "
		LACE	..	..	..	..	..	..	..	12 noon	VICTORIA AND ALBERT MUSEUM TOURS
		MEDIEVAL IVORIES	..	..	..	..	..	..	..	12 noon	" " " " " "
		VESTMENTS	..	..	..	..	..	..	..	3 p.m.	" " " " " "
		ENGLISH MEDIEVAL SCULPTURE	..	..	..	..	..	..	..	3 p.m.	" " " " " "
TUESDAY	JUNE 29	EARLY CHRISTIAN PERIOD	..	..	..	..	..	..	..	12 noon	BRITISH MUSEUM TOURS
		ANGLO-SAXON PERIOD—I	..	..	..	..	..	..	..	12 noon	" " " " " "
		GREEK SCULPTURE—III	..	..	..	..	..	..	..	3 p.m.	" " " " " "
		MONUMENTS OF ASSYRIA—III	..	..	..	..	..	..	..	3 p.m.	" " " " " "
		ORIENTAL POTTERY	..	..	..	..	..	..	..	12 noon	VICTORIA AND ALBERT MUSEUM TOURS
		EUROPEAN POTTERY	..	..	..	..	..	..	..	3 p.m.	" " " " " "
WEDNESDAY	JUNE 30	ANGLO-SAXON PERIOD—II	..	..	..	..	..	..	..	12 noon	BRITISH MUSEUM TOURS
		LIFE AND ARTS OF THE DARK RACES III	..	..	..	..	..	..	..	12 noon	" " " " " "
		MONUMENTS OF EGYPT—III	..	..	..	..	..	..	..	3 p.m.	" " " " " "
		GREEK SCULPTURE—IV	..	..	..	..	..	..	..	3 p.m.	" " " " " "
		PERSIAN WOODWORK	..	..	..	..	..	..	..	12 noon	VICTORIA AND ALBERT MUSEUM TOURS
		GENERAL TOUR	..	..	..	..	..	..	..	3 p.m.	" " " " " "
		INDIAN SECTION: ARCHITECTURE	..	..	..	..	..	..	..	3 p.m.	" " " " " "

Cancelled Meetings.

The following events of the R.I.B.A. season have had to be postponed until further notice owing to the General Strike: The British Architects' Conference, June 14 to June 19; R.I.B.A.

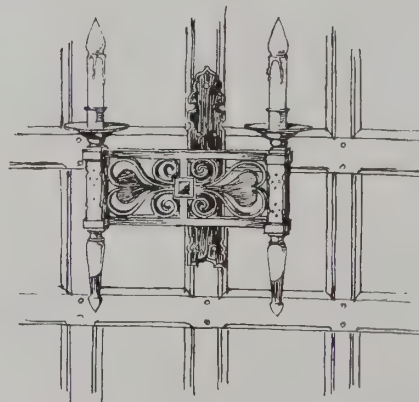
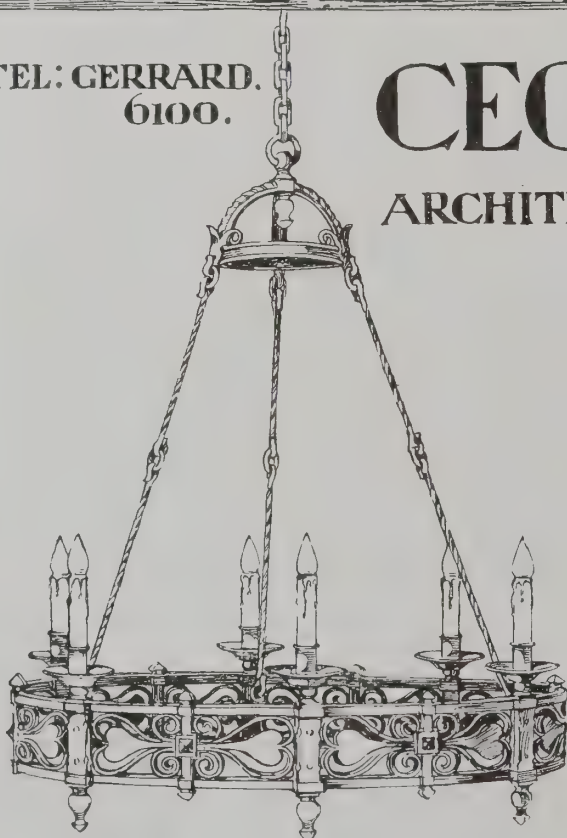
banquet at the Guildhall, June 17; the presentation of the Royal Gold Medal for Architecture to Professor Ragnar Ostberg, June 17; the R.I.B.A. General Meeting and Lecture by Mr. H. S. Goodhart-Rendel, F.R.I.B.A., on "The Work of the late Sir Thomas Graham Jackson, R.A. (Royal Gold Medallist)."

TEL: GERRARD.
6100.

CECIL ERN & CO^{LD}

ARCHITECTURAL METAL WORKERS.

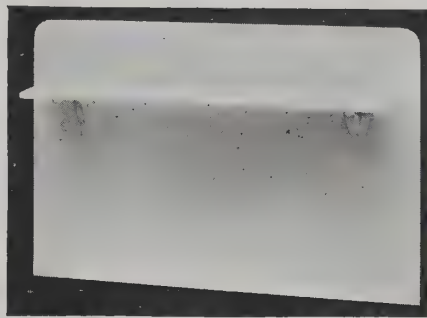
13. GANTON ST.
REGENT ST. W.1



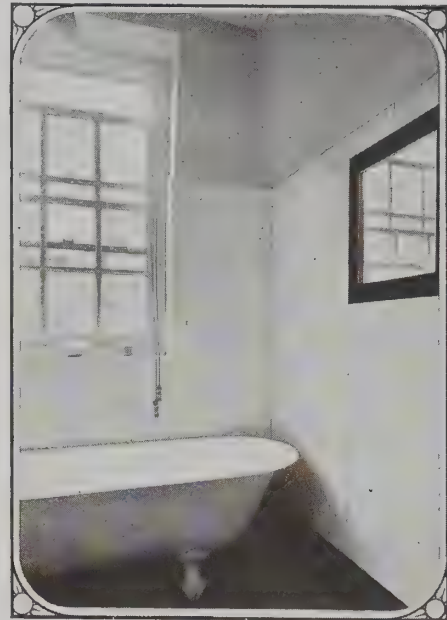
SPECIALISTS IN HAND-WROUGHT
BALUSTRADES . FIRE-DOGS. ✕ ✕
GRATES . DOOR FURNITURE ETC.



Lavatory—White and Black Vitrolite Dado.



VITROLINE Splash Back, complete with Vitroline Shelf and white enameled brackets.



Bathroom—White Vitrolite Dado with Black Vitrolite Skirting and Mirror Frame.



Operating Theatre—White Vitrolite wall lining in large panels.



Lavatory—Walls and Centre Piece, White Vitrolite with Black Vitrolite Skirting.

VITROLITE is a substance as hard as crystal, manufactured in large panels, snow-white or jet black, non-absorbent, acid proof, and absolutely durable. The above illustrate a few of the manifold uses of Vitrolite both for outdoor and indoor work.

VITROLITE CONSTRUCTION CO. (EUROPE) LIMITED
1. VICTORIA STREET, WESTMINSTER, LONDON. S.W.1.

THE ARCHITECTURAL REVIEW.

TRADE AND CRAFT.

Lazard's Bank, Old Broad Street, London.

The general contractors were Messrs. Trollope and Colls, Ltd., and amongst the craftsmen and sub-contractors were the following: Walter Gilbert (stone carving); Redpath, Brown & Co., Ltd. (constructional steelwork); Rosser and Russell, Ltd. (heating and ventilating); Chatwood Safe Co., Ltd. (strong-room armouring and fittings); Le Grand, Sutcliff, and Gell, Ltd. (artesian wells and pumping plant); Brookes, Ltd. (marmola facings); Stirling and Johnson, Ltd. (roof tiling); Val de Travers (asphalt); J. R. Venning & Co., Ltd., and Shanks & Co., Ltd. (sanitary fittings); Francis Polden & Co., Ltd. (electric lighting and bells); The British Luxfer Prism Syndicate Ltd. (pavement lights); Relay Automatic Telephone Co., Ltd. (intercommunicating telephone system); Synchronome Co., Ltd. (electric clocks); Acme Flooring and Paving Co., Ltd. (oak wood block floors); Robinson Bros. Cork Growers, Ltd. (cork floors); John Mansville Co., and Celotex Co. (acoustical correction sound deadening); H. T. Jenkins and Son, Ltd. (marble work and travertine stucco finishings to walls, etc.); Martin van Straaten & Co., Ltd. (wall and floor tiling); Art Pavements and Decorations, Ltd. (Biancola finishings to stairs); Lamson Tube Co., Ltd. (dispatch system); J. W. Gray & Co., Ltd. (lightning conductors); Baguès, Ltd. (bronze entrance doors, counter grilles, and electric light fittings); Crittall Manufacturing Co., Ltd. (bronze and steel windows, skylights, etc.); H. H. Martyn & Co., Ltd.; J. M. Pirie & Co., Ltd. (architectural metalwork); H. A. Van Winsun and Verweymere (panelled rooms and furniture); F. De Jong & Co., Ltd. (plasterwork to luncheon room); Trollope and Sons (furniture and curtains); Marshall and Lupton (carpets and curtains); Keystone Varnish Co. (Keystona flat oil paint).

The masonry of the entrance screen encloses one of Messrs. Samuel Elliott & Sons' well-known patent revolving doors. This door is constructed in Honduras mahogany. Locks, specially designed door furniture, and the floor springs were supplied by Chas. Smith & Co., Ltd.

Homes of Rest for Miners, Hucknall, Notts.

The general contractors were N. Griffin & Co., and among the craftsmen and sub-contractors were: Nottingham Patent

Brick Co. (bricks); Clipsham Stone (stone); Wm. Aumonier and Son (carving to inscription tablet); Messrs. Ames and Finnis (tiles); Bromsgrove Guild (wrought-iron gates); G. and F. Cope & Co. (clocks, church bells, etc.); Stanley & Co. (sundial plate).

Pavilion and Swimming Pool, Prestatyn, North Wales.

The general contractors were Roberts and Sloss, and among the craftsmen and sub-contractors were: the Croft Granite Brick and Concrete Co. (artificial stone); Roberts, Adlard & Co. (slates); Laurence Freeman (roof trusses); Rankin and Willcock (plumbing and sanitary work); Perrin, and Portsmouth Water Fittings Co. (sanitary ware and fittings); Art Pavements and Decorations, Ltd. (lavatory partitions); Wm. Sugg (gas fixtures); Robert Adams (door furniture); C. E. Welstead (gates, railings, handrails, and balusters); J. B. Imison (bathing-pool fittings); National Gas Engine Co. (gas engine); Pulsometer Engineering Co. (bathing-pool pump); Le Grand, Sutcliff and Gell, Ltd. (turnstiles); Richmond Gas Stove Co. (cooking plant); G. Jackson and Sons (vases); John Edgington & Co. (flags); J. P. White & Co., Ltd. (treillage decoration).

A Correction.

We regret that no reference to the craftsmen was included under the illustration of Sandon Park entrance gates, reproduced in the April issue of THE ARCHITECTURAL REVIEW. These gates were the work of Messrs. George Wragge, Ltd.

MESSRS. MARK FEETHAM, the well-known Stove and Grate Makers, established in the 18th Century, recognised as the leading house in fireplace fittings of the finest quality, having disposed of their important Freehold Premises, 9 Clifford Street, Bond Street, W.1, have instructed the Agents concerned in this transaction,

OSBORN & MERCER,

to sell by Auction, on the premises, on July 6th, 7th, and 8th, the whole of The Extensive Stock, including

Superb English and French Marble Mantelpieces, representative of all periods; beautiful Dog Stoves, some of the early Georgian period; a collection of Fire Backs, embracing charming examples of French craftsmanship; Old Wrought Iron Work; Queen Anne Candelabra; Carved Marble Pilasters; Fenders; Stoves; Grate Interiors; Kitchen Apparatus; Office Furniture and General Effects.

May be viewed each day from Wednesday, 30th June, up to the morning of Sale, between 10 a.m. and 5 p.m.

Prior to the Auction business will be carried on by Messrs. Feetham in the usual way.

Auctioneers,

OSBORN & MERCER,

28b, Albemarle Street, W.1.

COUNTRY HOUSE LIGHTING & HEATING



We have over 21 years' experience in the design of complete installations for Electric Lighting, Heating, and Power purposes. Our installations have been remarkably successful in giving complete satisfaction to our numerous clients.

We stake our reputation on our work continuing to give satisfaction after completion, and make it our business to see that it does so.

We invite your inquiries, and will be pleased to furnish estimates for the erection of plants in any part of the country.

H.J. CASH & CO. LTD.

CAXTON HOUSE, WESTMINSTER S.W.1.
TELEPHONE, VICTORIA, 4490 AND 4491.



CASH ABROAD

By issuing Circular Notes the Westminster Bank enables its customers to carry money abroad in a convenient manner which unites the advantages of an international Bank Note with a minimum risk from theft. They are issued at £10 and £25 and are obtainable through any branch

WESTMINSTER BANK LIMITED
HEAD OFFICE: 41 LOTHBURY, LONDON, E.C.2

THE ARCHITECTURAL REVIEW

A Magazine of Architecture & Decoration



A Neolithic Vase.

Incorporating
THE
ARCHITECTURAL REVIEW
SUPPLEMENT

Two Shillings & Sixpence Net.

9 Queen Anne's Gate, Westminster, S.W.1.

Vol. LIX

June 1926

No. 355

UNIVERSITY OF ILLINOIS LIBRARY

JUL 6 1926

Haywards Architectural Metalwork



Ornamental Wrought-Iron Balustrading, with newells for staircases, at 82/84 Portland Place. Executed by Haywards Ltd. Messrs. Wills & Kaula, Architects.

HAYWARDS · LTD
UNION ST. BOROUGH LONDON S.E.1.

PAVEMENT LIGHTS
IRON STAIRCASES
HEATING & VENTILATING
STEEL CASEMENTS & SASHES
COLLAPSIBLE GATES ETC.



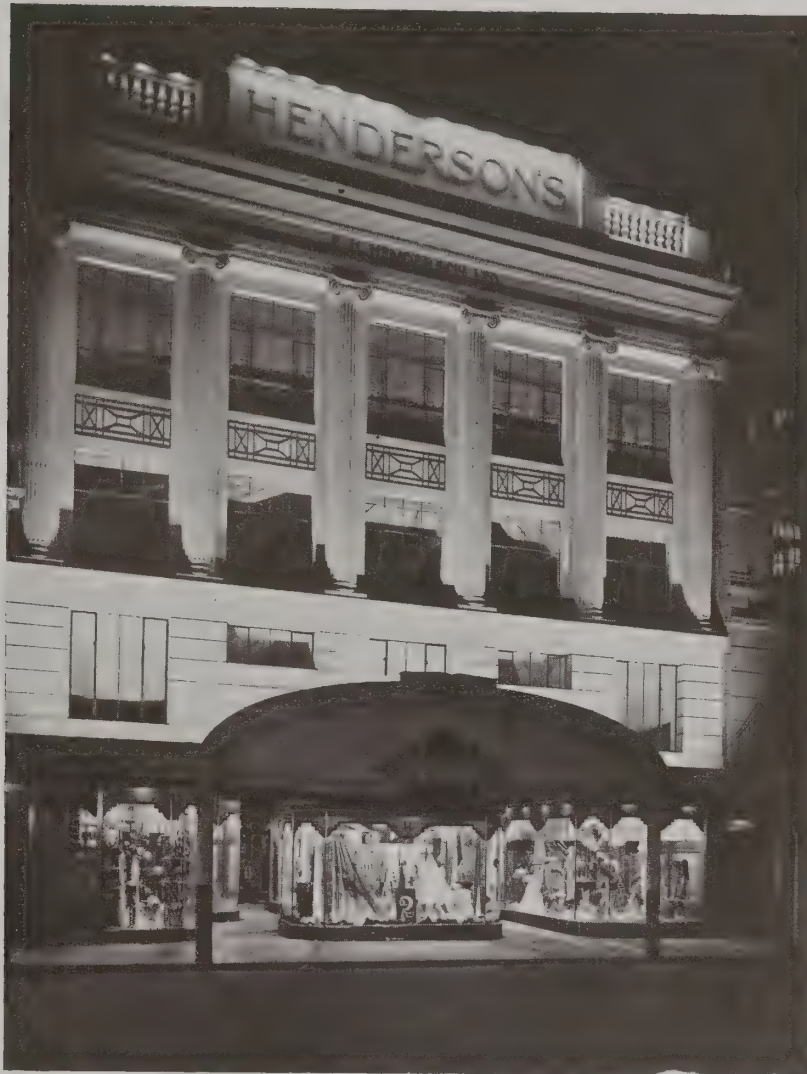
'PUTTYLESS' ROOF GLAZING
SKYLIGHTS & LANTERNS
LEADLIGHTS & COPPER LITES
'JHILMIL' STEEL LATH
ARCHITECTURAL METALWORK ETC.

Telephone: HOP 3042 (4 Lines)

Cablegrams: HAYWARDS SADO, LONDON

This work is based on French ornamental design of the 18th century, Louis XV reign. Moulded bronze handrail, bronze enrichments and heavy cast and chased bronze vases.

ILLUMINATED FACADES



Messrs. R. H.
HENDERSON, LTD.
Johannesburg,
S. Africa.

Architect :
S. V. MANN, Esq.
Johannesburg,
S. Africa.

It is being more and more recognized that the silhouette of a fine building can be enjoyed as much by night as by day, if efficient "flood-lighting" methods are employed. This illustration shows such an example in South Africa, which, as is clearly seen, is most successful.

The magnificent arcade front shown in this photograph, treated as it is in a bold manner and carefully grouped, is both architecturally and commercially successful. The whole building is completed in the most up-to-date manner, and we hope to be able to illustrate more details in a later issue.

FREDK. SAGE & CO. LTD.
58-62 GRAY'S INN ROAD, LONDON, W.C.1

AND AT

MANCHESTER · CARDIFF · BIRMINGHAM · PARIS · BRUSSELS · JOHANNESBURG · BUENOS AIRES

ALPHABETICAL INDEX TO ADVERTISERS.

	PAGE		PAGE		PAGE
Adamite Co., Ltd., London	xlvi	Elliott, Saml., & Sons	xii	National Radiator Co., Ltd., Hull ..	lii
Allen-Liversidge, Ltd., London ..	xxxviii	Ern, Cecil, & Co., Ltd., London ..	lxii	Nicholson, J. H., & Co., Ltd., London ..	lxiii
Angel, H. Reeve, & Co., Ltd., London ..	viii	Expanded Metal Co., Ltd., London ..	lxxiii		
Architectural Press, Ltd. ..	lxx, lxxiv, lxxviii			Old Delabole Quarries, Cornwall ..	—
Armstrong Siddeley Motors, Ltd., Coventry ..	xxxi	Faldo, Thos., & Co., Ltd., London ..	xi	Orr, John, & Sons, Glasgow ..	—
Associated Portland Cement Manufacturers, Ltd. ..	lxvi	Farmer & Brindley, Ltd., London ..	lviii	Osborn & Mercer, London ..	lxiv
Atlas White Portland Cement (Adamite Co.), London ..	xlvi	Farmiloe, T. & W., Ltd., London ..	lxxvii		
		Fenning & Co., Ltd., Hammersmith ..	ix	Parlanti, E. J., & Co., London ..	—
Baguès, Ltd., London ..	xxi			Peace & Norquay, Ltd., Manchester ..	—
Baldwin, Son, & Co., Ltd., Stourport ..	lxxv	Gaze, W. H., & Sons, London ..	—	Pollard, E., & Co., Ltd., London ..	xv
Beaven & Sons, Ltd., London ..	—	General Electric Co., Ltd., London ..	xlvi	Protector Lamp & Lighting Co., Ltd., Manchester ..	lxxviii
Bellman, Ivey & Carter, Ltd., London ..	xlvi	Gibbons, James, Ltd., Wolverhampton and London ..	xxxviii		
Bell's Polite and Everite Co., Ltd., London ..	xvii	Gibson, Arthur L., & Co., Ltd., Twickenham ..	lxv	Ravenhead Sanitary Pipe & Brick Co., Ltd., The ..	lxviii
Benham & Sons, Ltd., London ..	—			Redpath, Brown & Co., Ltd., London ..	lii
Bowman Bros., London ..	xvi	Haden, G. N., & Sons, Ltd., London ..	lvi	Robersons, Ltd., London ..	—
Brandt, Edgar, London ..	xxxvi	Hamptons, London ..	xlvi	Roberts and Sloss, Liverpool ..	viii
Bratt Colbran & Co., London ..	xxviii	Harris & Sheldon, Ltd., Birmingham ..	lii	Rosser & Russell, Ltd., London ..	xxv
British Commercial Gas Assoc., London ..	lxx	Haywards, Ltd., London ..	ii	Ruberoid Co., Ltd., London ..	viii, lxix
British Insulated Cables, Ltd., Helsby ..	xxx	Higgs & Hill, Ltd., London ..	lv		
British Luxfer Prism Syndicate, Ltd., The ..	xxxiv	Holloway Bros. (London), Ltd. ..	xxxv	Sage, Frederick, & Co., Ltd., London ..	v
British Portland Cement Manufacturers, Ltd. ..	lxvi	Hope, Henry, & Sons, Ltd., Birmingham ..	vii	Setchell & Sons, Ltd., London ..	—
British Reinforced Concrete Engineering Co., Ltd., London and Manchester ..	xl, lxxi, lxxviii	Hopton-Wood Stone Firms, Ltd., Wirksworth ..	xxxii	Sheppard, C. M., London ..	xxix
Bromsgrove Guild, Ltd., Bromsgrove ..	xii	Howard & Sons, Ltd., London ..	xlvi	Sieglwart Fireproof Floor Co., London ..	xix
Brooke, Joseph, & Sons, London ..	xxiv			Siemens Bros., & Co., Ltd., London ..	xxxii
Bryden, John, & Sons, Edinburgh ..	—	Jackson, G., & Sons, Ltd., London ..	lxi	Singer, J. W., & Sons, Ltd., Frome ..	lxviii
		Jenkins, H. T., & Son, Ltd., London and Torquay ..	xl	Sissons Bros., & Co., Ltd., Hull ..	xlvi
Cable Makers' Association, London ..	lix	Johnson & Phillips, Ltd., London ..	xx	Smith, Charles, & Co., Ltd., London ..	—
Callender, Geo. M., & Co., London ..	lxxv	Jones & Attwood, Ltd., Stourbridge ..	xviii	Smith, Major & Stevens, Ltd., London ..	xxvii
Callender's Cable & Construction Co., Ltd., London ..	—			Stark Bros., Ltd., London ..	viii
Candy & Co., Ltd., London ..	lxv	Kerner-Greenwood & Co., King's Lynn ..	li	Steven, A. & P., Ltd., Glasgow ..	lxxviii
Carron Co., Stirlingshire ..	x	Keystone Varnish Co., Ltd., Hull ..	xxiii	Stuarts Granolithic Co., London ..	—
Cash, H. J., & Co., Ltd., London ..	lxiv	King, J. A., & Co., London ..	lxxvi	Swanser & Son, London ..	lxxviii
Cement Marketing Co., Ltd., London ..	lxvi	Kinnell, Chas. P., & Co., Ltd., London ..	lxxii		
Chatwood Safe Co., Ltd., Bolton ..	xli			Thornton, A. G., Ltd., Manchester ..	lxxviii
Cohen, B., & Sons, Ltd., London ..	lxxiii	Lafarge Aluminous Cement Co., Ltd., London ..	xxxix	Trollope & Colls, Ltd., London ..	xxxvii
Colour Magazine, London ..	xl	Langley London Ltd., London ..	—	Trussed Concrete Steel Co., Ltd., London ..	xxxviii
Courtenay, C. W., London ..	lxxii	London Electric Wire Co., & Smiths, Ltd., London ..	lxxix	Tuke & Bell, Ltd., London ..	lxxvi
Courtrai-Du Nord Tile Co., Ltd. (The), London ..	lvii			Tullis, D. & J., Ltd., Clydebank ..	lxviii
		Macfarlane, Walter, & Co., Glasgow ..	—	Tunnel Portland Cement Co., Ltd., The, Essex ..	xvi
Dawnay, Archibald D., & Sons, Ltd., London ..	ix	Major, J. & H. C., Ltd., Bridgwater ..	lxxv	United Water Softeners, Ltd., London ..	xiv
Daymond, John, & Sons, Ltd., London ..	—	Martin, Earle & Co., Ltd., Cheltenham ..	xxii		
Delta Metal Co., Ltd., London ..	—	Martyn, H. H., & Co., Ltd., Cheltenham ..	—	Van Winsum, H. A., London ..	xliv
Docker Bros., Ltd., Birmingham ..	lxxx	Mask Publishers, The, Florence ..	—	Vitrolite Construction Co., London ..	lxiii
		Measures Bros. (1911), Ltd., London ..	vi		
Edmundson's Electricity Corporation, Ltd., London ..	—	Mellows & Co., Ltd., Sheffield ..	lxvii	Waygood-Otis, Ltd., London ..	lxxix
Educational Supply Assoc., London ..	xi	Messenger & Co., Ltd., Loughborough ..	lxxv	Westminster Bank, Ltd., London ..	lxiv
Electrical Contracts & Maintenance Co. (1925), Ltd., London ..	lxviii	Metro-Vick Supplies, Ltd., London ..	xlv	White, William, Abergavenny ..	lxxvi
				Williams, Gamon & Co. (Kaleyards), Chester ..	xxvi
				Wippell, J., & Co., Ltd., Exeter and London ..	xiv
				Wouldham Cement Co., Ltd. ..	lxvi
				Wragge, George, Ltd., Manchester ..	lxviii

MEASURES BROS. 1911 Ltd.

*Prompt
Delivery from
Stock at
Lowest Market
Prices.*

Telephone Nos.:
0585, 0586, & 2103 Hop.

Steel Joists

Structural Steelwork

— of —

Every Description.

*Section Books
and
Estimates
on
Application.*

Telegrams:
"Measures, Boroh,
London."

Southwark Street, London, S.E.

HOPE'S



THE DUNLOP RUBBER CO., LTD. FORT DUNLOP.

LOK'D-BAR STEEL SASHES & ROOF GLAZING

HENRY HOPE & SONS LTD.

SMETHWICK, BIRMINGHAM, and 59 BERNERS ST., LONDON, W.1

EXHIBITION



An Exhibition of *SPECIMEN
FURNITURE & FURNISHINGS*
of more than usual interest.
The Limited Suite is intriguing

8th JUNE-9th JULY

STARK BROTHERS LTD.
VASSAR GALLERY
1 CHURCH STREET
KENSINGTON, W.8

Admission Free

Genuine Hand Made



WHATMAN DRAWING PAPERS

UNRIVALLED FOR OVER 150 YEARS
FOR DRAWINGS and PLANS.

Price List and
samples free
on application.

Some of the most beautiful
buildings in the world first
appeared on WHATMAN
Drawing Paper.

Surely this paper with its
heritage of over a century
and a half of paper-making
genius, gave inspiration as
well as usefulness to the
architects who designed them.

OBTAINABLE FROM ALL LEADING DRAWING OFFICE STATIONERS.

Look for this watermark in every genuine sheet:—

J WHATMAN

Sole Manufacturers:

W. & R. BALSTON LTD., Springfield Mill, MAIDSTONE, KENT.

Sole Mill Representatives (to whom please apply in the event of difficulty in obtaining supplies):

H. REEVE ANGEL & Co., LTD.,
9 Bridewell Place, LONDON, E.C.4.

Safety First?

RUBEROID SARKING FELT



Ruberoid Sarking Felt is a super-quality underlining for slate, tiled, or metal roofs, non-conducting, non-absorbent, fume-proof, rot-proof, vermin-proof, and permanently impervious to moisture. It is an absolute insurance against damage caused by leakage, as Ruberoid, though used as an insulator, answers every purpose as an auxiliary roof. Owing to its non-conducting qualities it greatly simplifies the heating of buildings. The joints if sealed with Ruberoid Cement are rendered air and dust-tight, preventing wastage of heat, which otherwise escapes through the open joints of slates, iron, etc., and permitting ventilation to be properly regulated.

Ruberoid Sarking Felt should always be specified for monumental or public buildings. Its economy and low cost permit its use on any building. Specially suitable for works employing acid or alkaline processes. Samples and particulars free on request.

RUBEROID SARKING FELT

The RUBEROID Co Ltd
8 LINCOLN HOUSE, HIGH HOLBORN, LONDON, W.C.1

ROBERTS & SLOSS

*Contractors for the Erection of
Prestatyn Pavilion.*

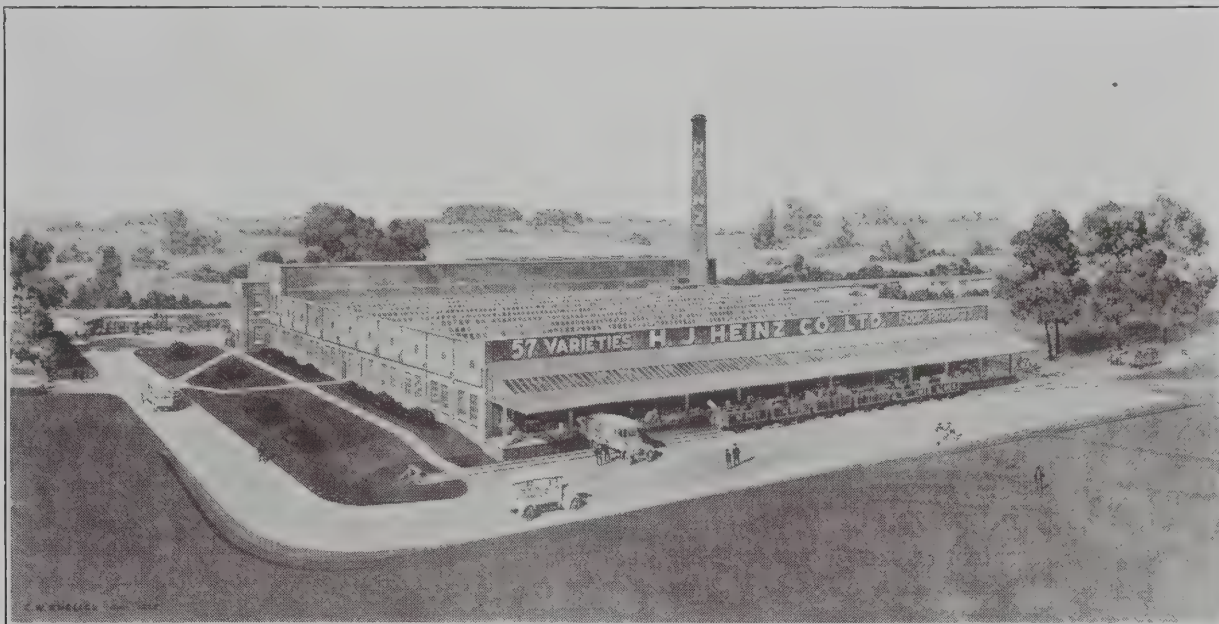
BUILDERS & CONTRACTORS

Vine Street,
Abercromby Square,
LIVERPOOL.

Telephone: Royal 3387.

High Street,
Prestatyn,
N. WALES.

Telephone: Prestatyn 50.



Messrs. Hal Williams & Company, Engineers and Architects.

The illustration shows a view of the New Factory at Willesden for Messrs. Heinz—of “57 Varieties” fame. The whole of the Steelwork for this building was fabricated and erected by Dawnays to the design and under the direction of the Engineers.

Good Engineering Service means more to-day than ever before, and we place at the service of the Architect the experience of our Technical Staff, efficient organization, and highly-skilled craftsmen, to carry out contracts in any part of the country.

Handbook “Constructional Steelwork” containing valuable calculations, tables, suggestions, etc., may be had upon application.

A. D. DAWNAY & SONS, LTD.

STEELWORKS ROAD, BATTERSEA, S.W.11

Telephones—BATTERSEA 2525 (6 lines).
Telegrams—“DAWNAY, PHONE, LONDON.”

ALSO AT

EAST MOORS

Telephone—CARDIFF 2557 (2 lines)

CARDIFF

6 BANK STREET

Telephone—NORWICH 946

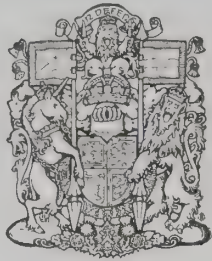
NORWICH

81 WINDSOR HOUSE, VICTORIA STREET, S.W.1

Telephone—VICTORIA 4089

And WELWYN GARDEN CITY

Telephone—WELWYN GARDEN 242



By Appointment
Ironfounders to
H.M. the KING



Bath List
No. 11 G
post free.

Your clients will much appreciate the
quality of Carron Baths.

They are a class by themselves—unrivalled for style,
service and quality. They are roomy, pleasing in form
and are strongly constructed from the finest material.

*Made in a large variety of styles and
sizes—with and without fittings—to
suit all requirements.*

CARRON COMPANY Works - CARRON, STIRLINGSHIRE.
FOUNDED 1759 Branch Works - - Phoenix Foundry, Sheffield.

Showrooms—LONDON: 15 Upper Thames Street, E.C.4, and 50 Berners Street, W.1; LIVERPOOL: Redcross
Street; GLASGOW: Buchanan Street; EDINBURGH: George Street; BRISTOL: Victoria Street.
Offices—MANCHESTER — — NEWCASTLE-ON-TYNE — — LEEDS, and BIRMINGHAM.



"GLENBERVIE" BATH

Welcoming the sun and breeze



ESAVIAN SCREENS

THEY FOLD-THEY SLIDE
THEY LAST

The illustrations show the Esavian Windows fitted to a circular porch, each leaf being shaped to follow the arc of the circle. In the upper illustration the porch is shown entirely open, and in the lower, with the leaves extended, the centre pair being used as French doors.

Such an arrangement is only possible under the Esavian principles as the sliding uprights (patented) provide the necessary space for the curved leaves when folded.

The Esavian principle is adapted to Windows of all types, Doors, Screens and Partitions as illustrated in our free booklet.



Architects: Messrs. Harvey and Wicks.

Private Residence, Edgbaston, fitted with curved Esavian Folding and Sliding Screens, height 10 ft., radius 5 ft. Each leaf is shaped to follow the curve.

E.S.A., ESAVIAN HOUSE,
173 HIGH HOLBORN, **LONDON, W.C.1.**





BROMSGROVE
GUILD, LTD.
BROMSGROVE

ARCHITECTURAL
METAL WORK

WROUGHT IRON GATES 10'-7" × 7'-10".
EXECUTED FOR HOMES OF REST FOR MINERS, HUCKNALL, NOTTS.
SIR REGINALD BLOMFIELD, R.A.
Architect



Revolving door in Honduras mahogany, manufactured and erected by us at Lazard's Bank, Old Broad Street. Architects: Messrs. Gunton & Gunton and A. V. Heal.

ARCHITECTURAL

WOODWORK

PANELLING

BANK FITTINGS

REVOLVING
DOORS

PARQUET

FLOORING

STAIRCASES

CHURCHWORK

SAMUEL ELLIOTT & SONS
READING LTD.
Phone: 436 & 437 Reading. Phone: London Mayfair 1599.

ANGLO-AMERICAN OIL CO.'S BUILDING

QUEEN ANNE'S GATE, WESTMINSTER, S.W.1



—HEATING—VENTILATION—HOT-WATER SUPPLY—

INSTALLED BY

J. H. NICHOLSON & Co. LTD.

95 SOUTHWARK BRIDGE ROAD,
TELEPHONE LONDON, S.E.1. HOP 4619



The
“PERMUTIT”

Household
Water Softener

is already installed in over
6,000 Residences in the
 United Kingdom, including a
 large number of well-known
 Country and Town Houses.

Advantages.

Entirely automatic and
 occupies little space. Easily
 operated by a servant or a
 child. Inexpensive, both in
 capital and working cost.

A New Booklet is now ready,
 “SOFT WATER IN THE HOME.”
 A post card will bring a copy FREE.

UNITED WATER SOFTENERS, LTD.,
 Aldwych House, London, W.C. 2.



DESIGNED BY - W.H.R. BLACKING L.R.I.B.A.

J. WIPPELL AND CO^{LD}

LONDON

4-5 DUNCANNON ST. W.C

EXETER

CATHEDRAL YARD



**ARCHITECTURAL
 BRONZE WORK
 WROUGHT IRON WORK
 WOOD WORK
 CARVING LEADED LIGHTS**



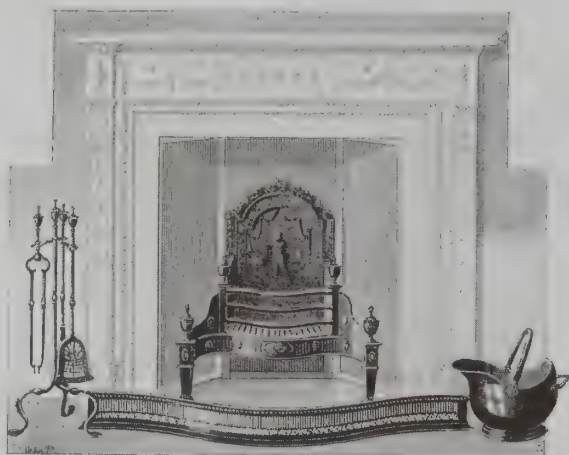
One of the main entrances to Liverpool's new Store, recently opened by Messrs. Owen Owen, Ltd.

The Shopfronts, which were constructed of Teak and Bronze-Metal, were built and installed by Pollard's under the direction of the Architect, S. McLauchlan, Esq., F.R.I.B.A.

E. POLLARD & COMPANY LTD.
LONDON MANCHESTER DUBLIN

Headquarters :
CLERKENWELL, LONDON

Telephone : Clerkenwell 6700



ADAMS FIREPLACE

1. Fine genuine old composition mantelpiece
from £ 8 : 10 : 0
2. Genuine old serpentine front, steel and
brass dog grate - - - - - £ 16 : 10 : 0
3. Genuine old serpentine front, pierced
steel fender - - - - - £ 6 : 10 : 0
4. Genuine old copper helmet scuttle - £ 3 : 10 : 0
5. Genuine old set of urn top steel fire irons
on stand - - - - - £ 6 : 10 : 0

Offered subject to being unsold.

IN JULY WE WILL SHOW YOU A TREATMENT
FOR A FIREPLACE IN AN OAK PANELLED ROOM.

We can supply lanterns, grids, and
period iron work to architects' speci-
fications.

We make a speciality of fine old stone fireplace interiors.

Write for our booklet.

THE OLD IRON SHOP

25 DUKE STREET
MANCHESTER SQUARE

W.1

Telephone: PADD. 3638.

BOWMAN BROTHERS: ALSO AT CAMDEN TOWN: N.W.1



*The value
of an extra process*

IN many Cement Works the slurry—the creamlike mixture of chalk and clay—is only washed in a wash mill. At the "Tunnel" Works, after the slurry has been washed, and its composition adjusted by the addition of siliceous matter, it is ground in a tube mill. This reduces the hard materials in the slurry to the required fineness. It is to this care and thoroughness at all stages that

TUNNEL Portland Cement

owes its high reputation for strength and uniformity. "Tunnel" is the finest Portland Cement made.

If you are not using it, ask for a quotation. We can give prompt delivery.

If you require a rapid-hardening cement, use "Tunnelite." After two days this is as hard as Portland Cement 28 days old.

Write for list.

THE TUNNEL PORTLAND
CEMENT COMPANY, LTD.,
WORKS—WEST THURROCK, ESSEX

LONDON SALES OFFICE: VICTORIA STATION HOUSE, S.W.1

BELL'S ASBESTOS



Descriptive List
of
Poillite and Everite
ASBESTOS CEMENT
TILES & BUILDING SHEETS

*British
& Best*

Sole Manufacturers in Great Britain
**BELL'S POILITE
and EVERITE Co. Ltd.**
*Pioneers of the Worlds
Asbestos Industry.*
LONDON & MANCHESTER

Aldwych

E 26/26

Write at once to Dept. "E" for this catalogue.

CENTRAL HEATING



MIDLAND BANK,

BLACKHEATH, STAFFS.

Heating Apparatus installed by Jones & Attwood, Ltd., for the Architects, Messrs. Gotch & Saunders,
Bank Chambers, Kettering.

REVELATION

Contracts carried out by Jones & Attwood Ltd., are a revelation of supreme efficiency. No matter how exacting the specification, or how serious the structural difficulties to be contended with, the fifty years of varied experience behind Jones & Attwood Ltd., enables them to fulfil the utmost requirements of the Architect with complete success.

JONES & ATTWOOD

LIMITED

TITAN NORTH WORKS
STOURBRIDGE

HOT WATER SYSTEMS

SIEGWART

FIRE-RESISTING FLOORS
LAID WITHOUT CENTERING

*Distinguishing Features
of this form of Construction
are :*

1. Laid entirely without centering.
2. High fire and sound resisting propensities.
3. Can be designed for any required load.
4. No divided responsibility.
5. Low in Cost.
6. Effects considerable saving in time.
7. Can be used 48 hours after laying.

*A Few Recent Contracts
in which*

SIEGWART
Floor Beams have been laid

For H.M. Office of Works

RUGBY WIRELESS STATION
ROYAL MINT, LONDON, E.C.

Commercial Buildings

BARCLAYS BANK,
79-81 FLEET STREET, E.C.
DAILY CHRONICLE OFFICES,
72-78 FLEET STREET, E.C.
EAGLE INSURANCE CO.,
1-2 THREADNEEDLE ST., E.C.

Flats

CAVENDISH PLACE, W.
WEYMOUTH STREET, W.

Factories

MORRIS ENGINES, COVENTRY
BISCUIT FACTORY, SHADWELL
SWEET FACTORY, WOOD GREEN

Stations (Underground Rlys.)

EDGWARE
HENDON CENTRAL
NIGHTINGALE LANE
BRENT
TOOTING BROADWAY

Hospitals

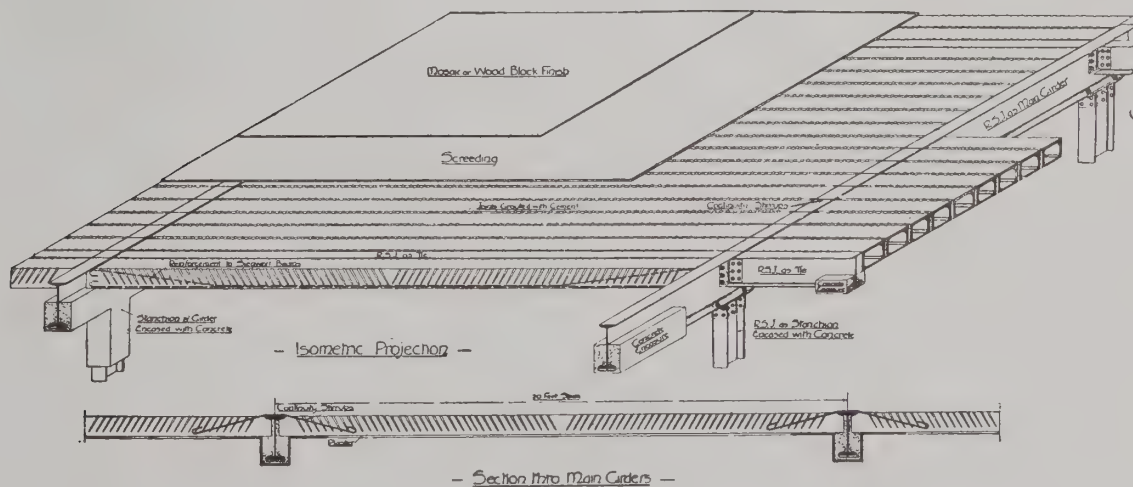
ST. THOMAS'S, LONDON
LEICESTER ROYAL INFIRMARY
NOTTINGHAM GEN. HOSPITAL

Public Buildings

PADDINGTON BATHS
IPSWICH LIBRARY

Stores

LIBERTY'S, TUDOR HOUSE
GALERIES LAFAYETTE



Estimates and Schemes submitted Free of Cost

SIEGWART FIREPROOF FLOOR Co., Ltd.

THANET HOUSE, 231 STRAND

LONDON, W.C.2

BIRMINGHAM

MANCHESTER

Telephone : CITY 9546



London's latest Theatre

THE "Plaza" in Regent Street, illustrated above, is reputed to be Britain's most luxurious Picture Theatre.

Modernity characterises every detail of its equipment, and in every case only the best has been good enough for those responsible for its erection.

Messrs. Tredegars Ltd., of 7 Brook

Street, W.1, were the contractors to whom the electric wiring was entrusted, and it is significant that they used

J. & P. Cables

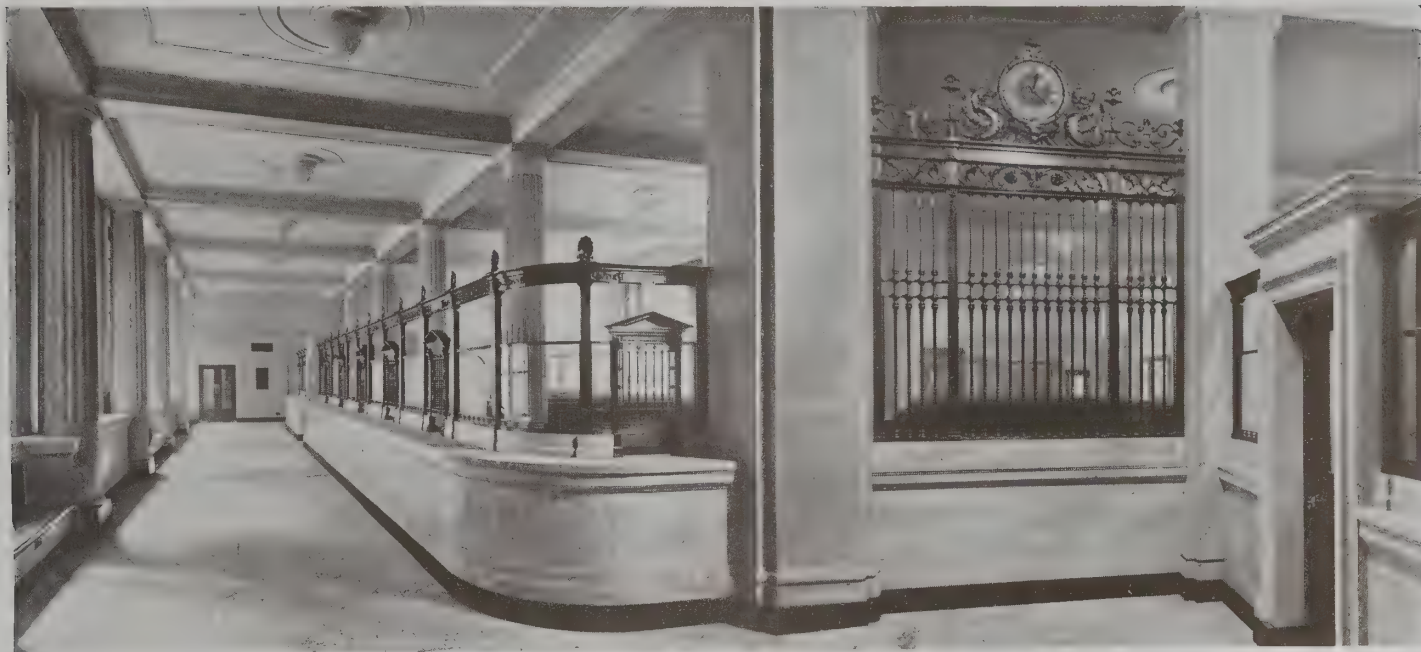
throughout, thus showing once again their appreciation of that "little more" in quality which means so much in service.

Johnson & Phillips Ltd., Charlton, London, S.E.7.

Specialists in the Transmission, Transformation, and Control of Electricity. HOME BRANCHES in London (City), Birmingham, Bristol, Cardiff, Glasgow, Liverpool,

Manchester, Newcastle, Portsmouth and Belfast. OVERSEAS BRANCHES in Australia, Brazil, India, Spain, New Zealand, South Africa and Singapore.

LAZARD'S BANK, Old Broad Street, LONDON, E.C.2.



Architects: A. Victor Heal, Esq., A.R.I.B.A., in association with Messrs. Gunton & Gunton, F.F.R.I.B.A.



BRONZE SCREEN
AND
COUNTER GRILLES
BRONZE DOOR
AND ALL
ELECTRIC LIGHT
FITTINGS



BY

Bague's
Ltd

29 George Street, Hanover Square,
LONDON

PARIS

NEW YORK

*Electrolier in
Wrought and
Hammered
Bronze executed
in our Works
for Middlesex
Guildhall*



Architect : J. G. S. Gibson, Esq.

WROUGHT AND CAST IRON
BRONZE WORK · MODELLING
SCULPTURE · WOOD CARVING
FIBROUS PLASTER · FURNITURE
AND FITTINGS

PUBLIC BUILDINGS · THEATRES
and
SHIP INTERIOR DECORATION

Wrought Iron Balustrades and Lift
Enclosures at Lazard's Bank, Old Broad
Street (illustrated in this issue), executed by
H. H. Martyn & Co., Ltd., Cheltenham
and London.

Telegrams :
"Sunningend, Cheltenham"
"Sunningend, London"

Telephones :
1161-2-3-4 Cheltenham
7355-6 Regent, London

ARCHITECTURAL
DECORATORS



By Appointment

TO H.M.
KING GEORGE V

H. H. MARTYN & Co.
LTD.

Sunningend Works

CHELTENHAM

and

5 Grafton St., Bond St., London, W.1

ARCHITECTURAL DECORATORS
AND
ARTISTS & CRAFTSMEN IN ALL MATERIALS



Executed by
H. H. Martyn & Co., Ltd.

Architect :
Bernard Triggs, Esq.,
F.R.I.B.A.

Torchère—Lal Bagh Palace—India



Architects: A. VICTOR HEAL, Esq., A.R.I.B.A., in association with
Messrs. Gunton & Gunton, F.R.I.B.A.

KEYSTONA FLAT OIL PAINT was selected for LAZARD'S BANK ~ LONDON

Experience with Keystona Flat Oil Paint in the best domestic work is leading Architects to select this medium for the decoration of Banks, where an equally high standard is now being demanded. Wherever it has been so used, its suitability has met with immediate recognition, and results both from the point of view of effectiveness and cost have fully justified the selection.



Keystona is a flat oil paint of the highest quality, made by a secret process which enables it to be applied at a fraction more than the cost of water paint, thus showing a saving of 50% over ordinary paint. The number of important buildings for which Keystona has been and is being specified proves that it is giving complete satisfaction to architects.

Agents

HEFFER, SCOTT & CO., LTD.,
LONDON, W.1.

COTTERELL BROTHERS, LTD.,
BRISTOL.

KEYSTONE VARNISH COMPANY LIMITED

48, St. Vincent Lane, GLASGOW

Agents

THE KEYSTONE SALES CO.
NEWCASTLE.

OLDHAM & MITCHELL,
LIVERPOOL.

14, Scott Street, HULL.

NONSLIP STONE



PAVING STONES: The ideal non-slipping Paving Stone for Footpaths, Stables, Garages, Halls, Corridors, &c. Manufactured from Silex Stone Chippings; a reconstructed York Stone without its lamination, absolutely non-slippery, and of even texture throughout.

ARCHITECTURAL DRESSINGS: Staircases, Sills, Coping, and Moulded Work. The principal Matrix being York Stone, the result is an even colour and the nearest resemblance to natural stone.

Non-slip Stone Paving
laid outside Govern-
ment Buildings, Storey's
Gate, St. James's Park,
for His Majesty's
Office of Works.

THE NONSLIP STONE COMPANY

BRANCH OF BROOKES' LTD.

HEAD OFFICE & WORKS:
HALIFAX, YORKS.

LONDON—65 Victoria Street, Westminster.
MANCHESTER—8 Exchange Street.

PANEL INVISIBLE HEATING AT LAZARD'S BANK



LAZARD'S BANK
OLD BROAD STREET, E.C.

ARCHITECTS: MESSRS.
GUNTON, GUNTON & HEAL.

This most up-to-date form of heating is rapidly gaining the appreciation of many of the leading Architects.

Its advantages are numerous and include:—

- COMPLETE INVISIBILITY.
- NO INTERFERENCE WITH FURNISHINGS OR FITTINGS.
- NO DISCOLORATION OR BLACKING OF WALLS AND CEILINGS.
- PLEASANT AND HEALTHY FORM OF HEAT.
- 25% FUEL ECONOMY AS COMPARED WITH RADIATORS.

Among other important buildings in which this system is being installed by us are

MESSRS. SWAN & EDGAR'S, PICCADILLY.
MESSRS. AUSTIN REED'S, REGENT STREET.
COUNTY FIRE OFFICE, REGENT STREET.

CHENIL GALLERIES, CHELSEA.
ROYAL NATIONAL ORTHOPÆDIC HOSPITAL, BOLSOVER ST.
STUART HOUSE, CAMBRIDGE.

Architects: MESSRS. BELCHER & JOASS.
" MESSRS WESTWOOD & EMBERTON.
" MESSRS. ERNEST NEWTON, R.A., and
WILLIAM WOODWARD & SONS.
Consulting Engineer: DR. OSCAR FABER, O.B.E.
Architects: MESSRS. KENNEDY & NIGHTINGALE.
" MESSRS. MURRELL & PIGOTT.
" MESSRS. G. HUBBARD & SONS.

We are also installing Panel Heating in many large and small Private Houses

ROSSER & RUSSELL LTD.,

WARMING & VENTILATING SPECIALISTS
MANCHESTER HOUSE, DUKE STREET,
W.1.

CRAFTSMANSHIP IN METAL WINDOWS



Bronze Door.

Paddington Central Baths.

Architect :—Herbert Shephard, Fsq.,
F.R.I.B.A., Bayswater, London, W.2.

WILLIAMS, GAMON & CO.

(KALEYARDS, LTD.)

VICTORIA ROAD, CHESTER

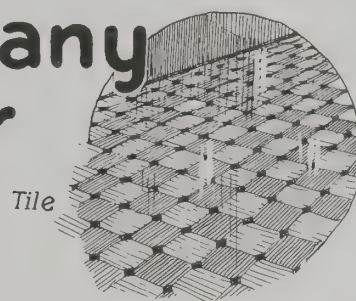
TELEPHONE
1078
CHESTER

LONDON OFFICE : 19 NEWMAN STREET, OXFORD STREET, W.1. Telephone : 8034 Museum

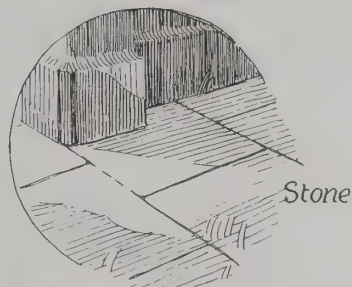
Readily fixed to any kind of floor



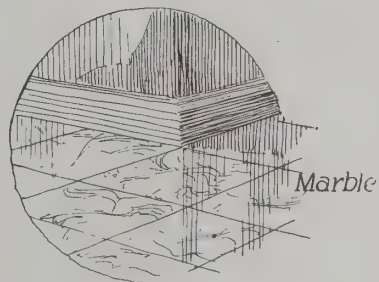
Wood



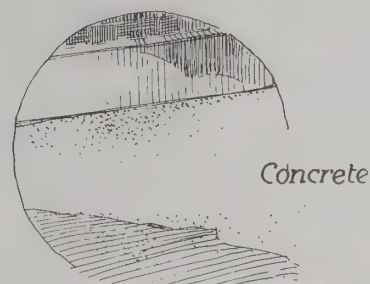
Tile



Stone

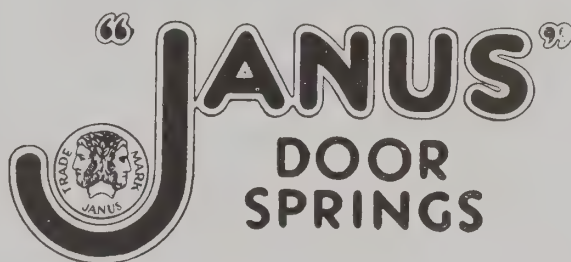


Marble



Concrete

Janus Door Springs and Checks can be used on wood, stone, marble, concrete or tiled floors. They have no unsightly projections and can be covered by a carpet. No hinges are required where they are fixed. Over 100,000 have been made and used. In many instances Janus Door Springs have been in service for 40 to 45 years without repair. The special shallow pattern has an overall depth of $1\frac{3}{4}$ inches only and was designed for use where girders are near the surface. Janus Door Springs are adjustable without unhooking the doors.



Send for booklet describing the Janus Door Springs and special Casement Fittings.

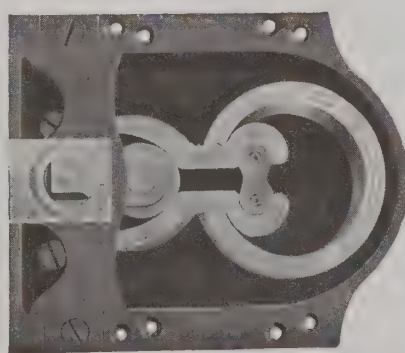
Smith, Major & Stevens Ltd.

LONDON AND NORTHAMPTON.

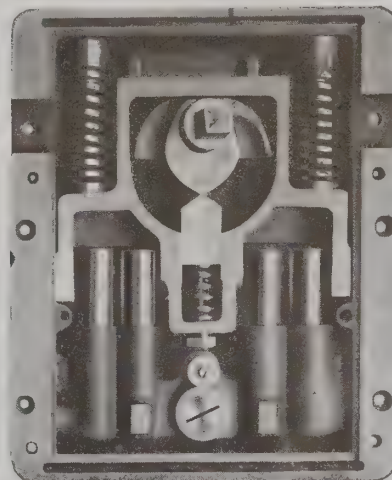
Makers of the famous S.M.S. Lifts



Standard Hydraulic

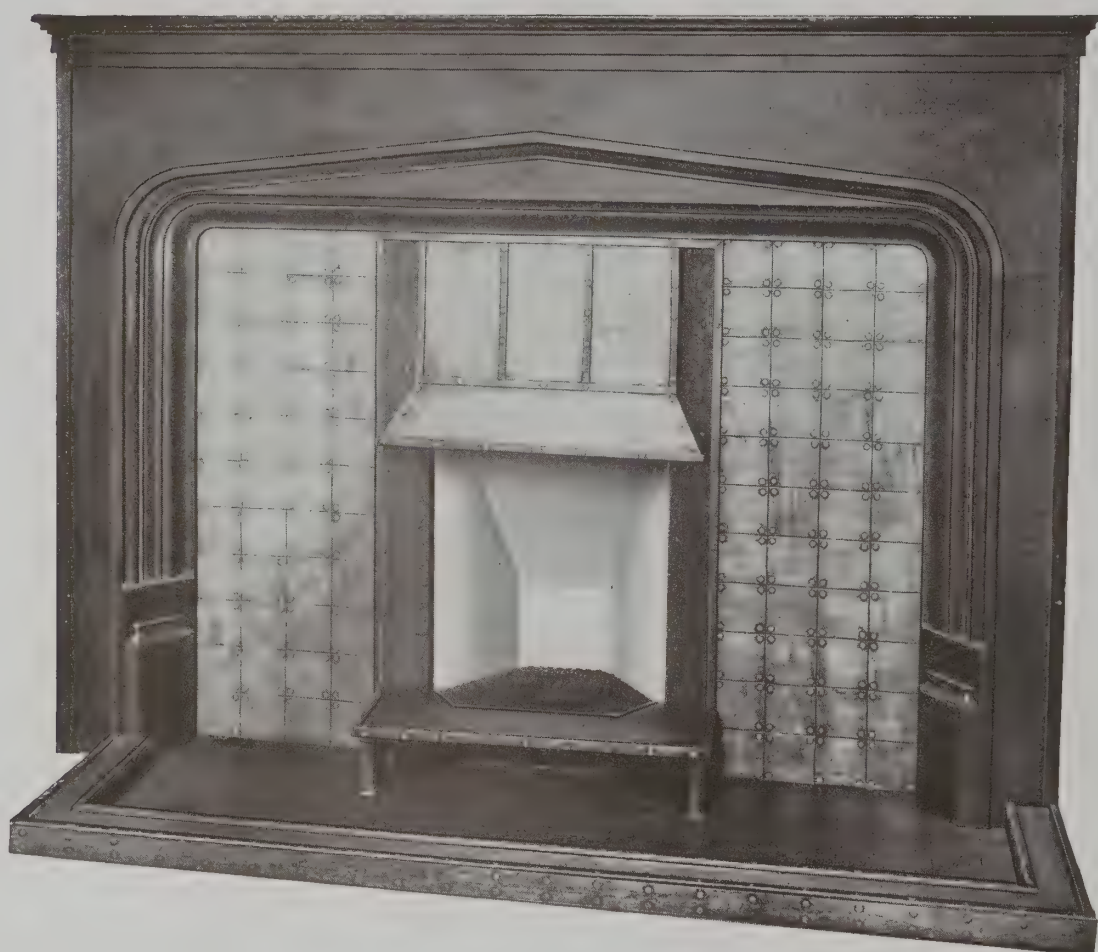


The Original Janus



Special Shallow Hydraulic

The "Heaped" Fire

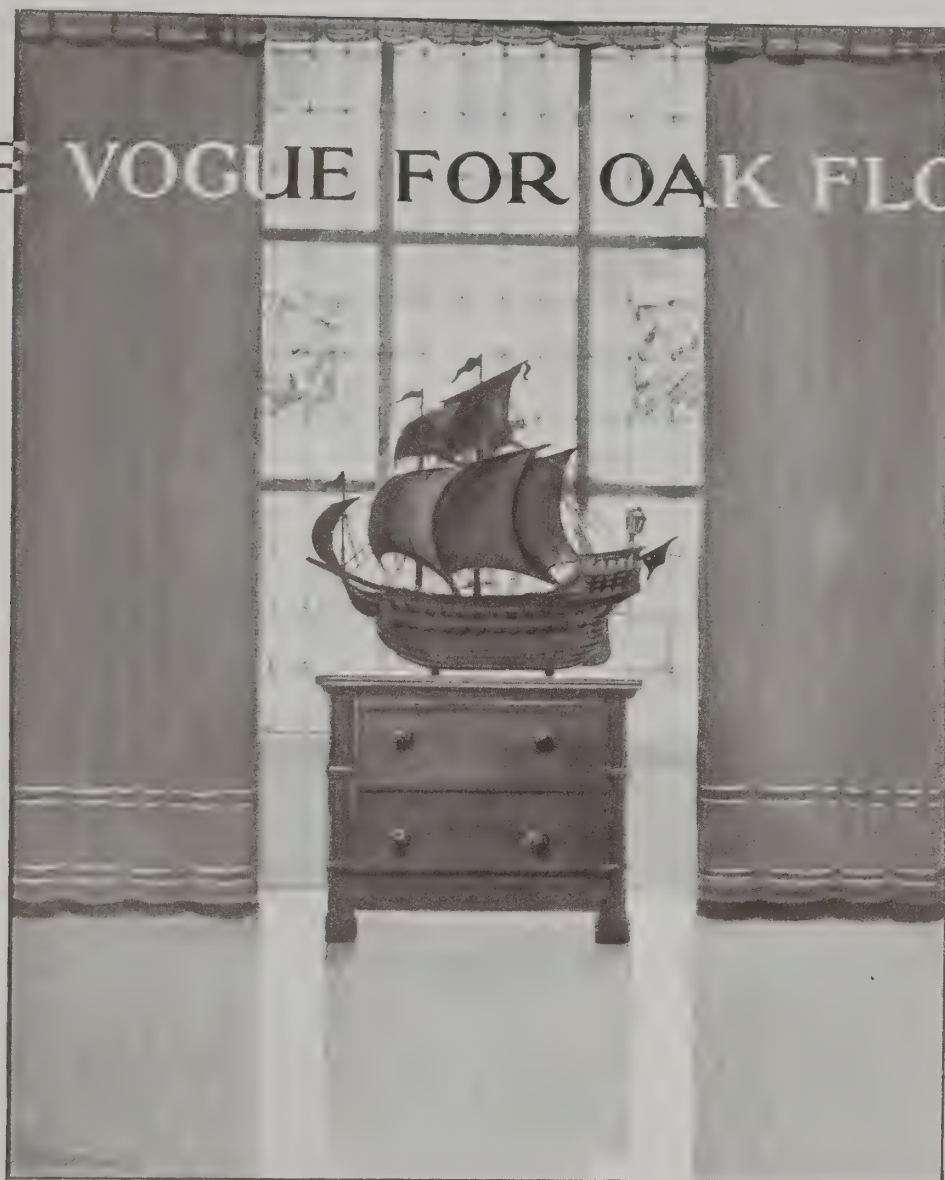


The "Heaped" Fire has proved its
right to leadership on the dual basis
of beauty and efficiency.

Write for Illustrated Catalogue.

BRATT COLBRAN & CO.
and the Heaped Fire Company L^{td}
10, Mortimer St London W1
Telephone Museum 6701 & 6702 Telegrams Proteus Wesdo London

THE VOGUE FOR OAK FLOORS



BRUCE OAK FLOORS

ARCHITECTS have obtained exceptionally satisfactory effects in many notable buildings recently erected by specifying Bruce Oak Flooring, as the following list indicates:—

COLLEGE OF NURSING, CAVENDISH SQUARE - - -	Sir Edwin Cooper.
TOKENHOUSE YARD, E.C. - -	Messrs. Josephs.
SCHRÖDER'S BANK, LEADENHALL ST.	Messrs. Josephs.
BRITISH MEDICAL ASSOCIATION, TAVISTOCK SQUARE - - -	Sir Edwin Lutyens.
PETER ROBINSON, OXFORD CIRCUS	T. P. Clarkson.

PARK LANE HOTEL - - -	Messrs. Henry Tanner.
HORNE BROTHERS, OXFORD STREET	Wimperis, Simpson & Guthrie.
PARK ROYAL HOSPITAL - -	Saxon, Snell & Phillips.
SWEDENBORG SOCIETY - -	Lewis Solomon & Sons.
THOS. COOK & SON, BERKELEY STREET	Arnold Mitchell.

And in over 150 other prominent buildings including Trocadero, Strand Corner House, Hull Art Gallery, Courtaulds, St. Martin's-le-Grand, etc. etc.

Bruce Oak Flooring is perfectly machined, tongued and grooved. It is scientifically kiln-dried and contains very little moisture. Variety of shades and qualities permits ample selection for all purposes.

Enquiries to

C. M. SHEPPARD, 332 WINCHESTER HOUSE, LONDON WALL, E.C.2.



Architects who are faced with the consideration of the wiring of existing buildings, and of the installation of Electric Light in premises under construction, would do well to consider the features necessary for the satisfactory completion of an installation fulfilling both the æsthetic and practical needs of their clients. A system which meets every electrical and æsthetic requirement is—

THE
HELSBY
TWIN
WIRING SYSTEM

BRITISH INSULATED CABLES
LIMITED

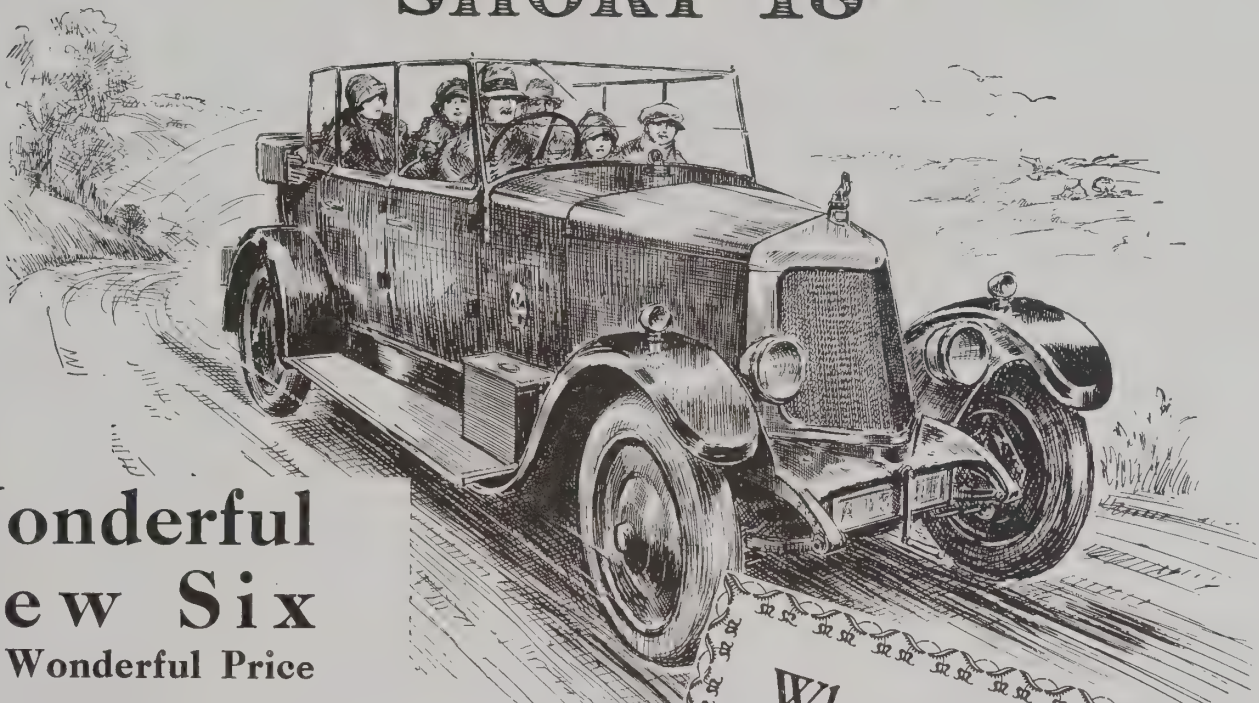
HELSBY *near* WARRINGTON

Makers of **HELSBY** & **PRESCOT** Cables.

ARMSTRONG

SIDDELEY

SHORT 18



A Wonderful New Six at a Wonderful Price

A Car of endurance and distinction built to better in performance and price anything in its class, British or foreign.

MAIN FEATURES:

CHASSIS.—18 h.p., six cylinders, 73 mm. × 114 mm., 2,872 c.c., overhead valves, water pump and flywheel fan, 12-volt Lucas lighting and starting, B.T.H. Magneto, three speeds, enclosed transmission unit, long-gaitered semi-elliptic springs, large diameter four-wheel brakes, small turning circle, petrol for 200 miles, 31" × 5'25" Dunlop balloons, 4' 8" track, 10' wheelbase, and 9" clearance.

BODY.—Five roomy seats (front adjustable), four wide doors, adjustable front and rear screens, Smith's automatic wiper, rigid and rattle-proof side screens, big pockets, lockers and luggage grid, no-trouble Cellulose and coach paintwork. Completely equipped and thoroughly tested; strong pulling at low speed, splendid top-gear climbing and silent acceleration.

For details of the full range of bodies and unique service scheme apply as below.

£450

(Ex-Works.)

ALL BRITISH.

ARMSTRONG SIDDELEY MOTORS LIMITED, COVENTRY.
(Allied with Sir W. G. Armstrong Whitworth & Co., Ltd.)
London: 10 Old Bond St., W.1. Manchester: 35 King St., West.

What Mr. W. R. MORRIS thinks of the "Short 18"

W. R. MORRIS
Governing Director

MORRIS MOTORS LTD
COWLEY, OXFORD
Telephones 23 & 4 Cowley Oxford
Private Branch Exchange
Telegrams: 'Voiturette' Cowley Oxford

Messrs. Armstrong Siddeley Motors, Ltd.,
COVENTRY.
26th January, 1926
Dear Sirs,

You certainly deserve congratulations on your new Short 18 H.P. Six Cylinder Car. After having personally driven this car over our test route, I can say that I know of few cars selling at £450 that I pete with it for all round value. It struck me as being an excellent top gear performer - robust, substantial, and lively on acceleration.

You have produced a car that will do much to further the prestige of the British Automobile Industry the world over.

Yours faithfully,

W. R. Morris
GOVERNING DIRECTOR.

SINGERS *of* FROME



Iron Entrance Gates at Hambros Bank, Bishopsgate, E.C.

Architects:
Messrs. Niven & Wigglesworth.

General Contractors:
Messrs. Trollope & Colls, Ltd.

J. W. SINGER & SONS, LTD.
ARCHITECTURAL METAL WORKERS
& BRONZE FOUNDERS

London Office,
8, BATHURST STREET,
LANCASTER GATE, W.2.
Telephone, Paddington, 3435.

FROME
SOMERSET

THE REAL HOPTON-WOOD STONE

THE IDEAL MEDIUM FOR
ARTISTIC ARCHITECTURAL EXPRESSION

ARCHITECTURAL SCHEMES

REAL HOPTON-WOOD STONE
WILL CREATE A
PERMANENT, DIGNIFIED, BEAUTIFUL
ATMOSPHERE

STOCKS OF FINE QUALITIES

ARE NOW AVAILABLE IN
THE VARYING GRADES
LIGHT, MEDIUM, DARK

THE HOPTON-WOOD STONE FIRMS LTD.

HEAD OFFICE, QUARRIES, WORKS,
WIRKSWORTH, DERBYSHIRE

SOLE OWNERS OF
THE HOPTON-WOOD AND MIDDLETON QUARRIES
ALSO COALHILLS QUARRY FOR DERBYSHIRE MARBLES

TELEPHONE:
WIRKSWORTH 9

TELEGRAMS:
HOPTON-WOOD, WIRKSWORTH

USE
HOME MATERIALS
FIRST

THE TRUSCON FLOOR

in reinforced concrete.



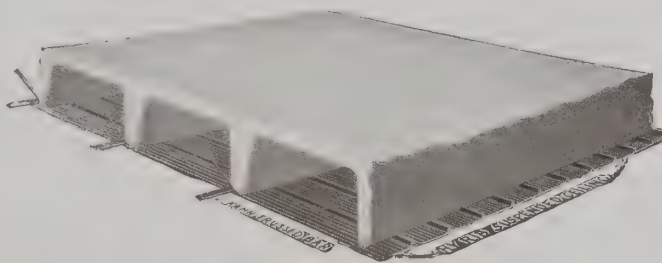
The Newcastle Electric Supply Company's Offices, Newcastle-on-Tyne.
Associated Architects: L. J. Couves with Sir John Burnet & Partners.

Truscon floors will be used throughout.

It is eminently necessary that important office buildings should be constructed with speed, as time gained in the construction is of considerable value to the owner from a rent-roll point of view. By using Truscon floors this requisite speed of construction is obtained.

The live load on an office floor is usually small, therefore the dead weight of the floor is a very large percentage of the total load to be carried. The Truscon floor is the lightest on the market, and its use will effect a considerable saving on the cost of the structural steelwork.

**BEFORE PLACING YOUR
FLOORING CONTRACTS
CONSIDER THE ADVAN-
TAGES OFFERED BY THE
TRUSCON FLOOR.**

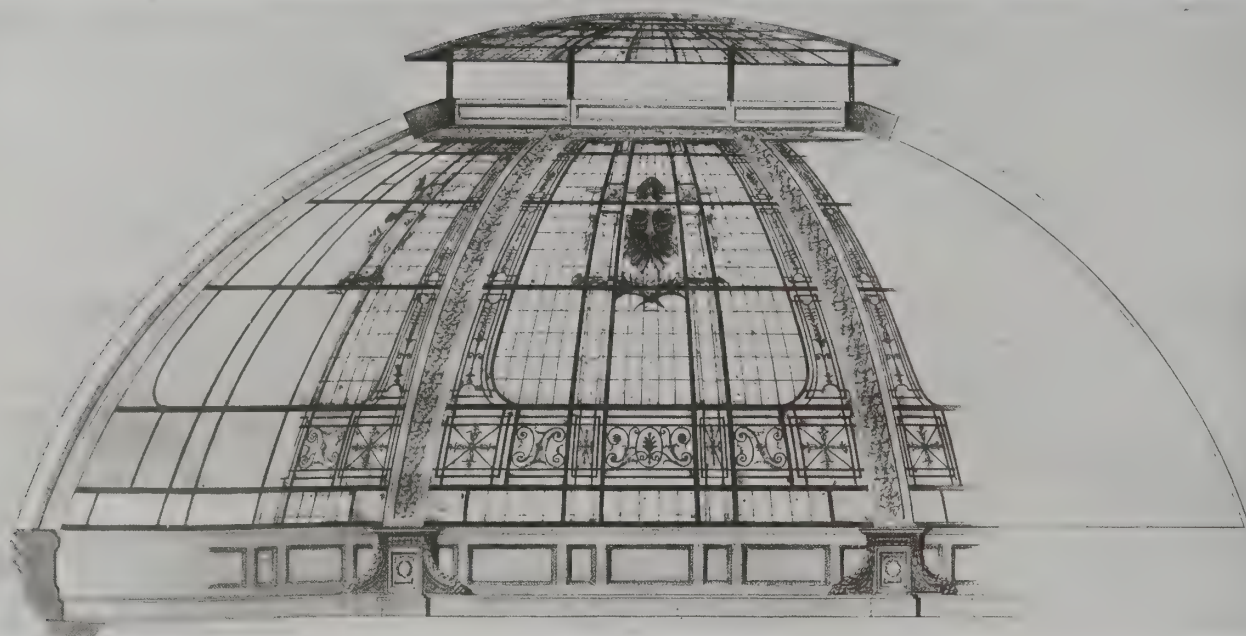


The recently compiled Truscon Floor Book containing illustrations and details will be forwarded on application.

THE TRUSSED CONCRETE STEEL CO., LTD.,

REINFORCED CONCRETE ENGINEERS,

22 CRANLEY GARDENS, SOUTH KENSINGTON, S.W.7.



DOME for NEW OFFICES
 of the
 BRITISH INDIA STEAM
 NAVIGATION CO.,
 CALCUTTA

Made by

The LUXFER CO.

The base of the dome is an irregular
 octagon of approx. 52 feet diameter.
 The dome has an outer glazed lantern
 to protect it from the weather.

The LUXFER CO.

Manufacture all
 Constructions through which
 daylight is admitted
 into a building.

Pavement Lights — Floor Lights
 Ceiling Lights—Roof Lights—Lantern
 Lights — Skylights — Leaded Lights
 Metal Casements — Prismatic, Fire-
 Resisting, Ornamental and Roof
 Glazing.

THE LUXFER CO.
 THE BRITISH LUXFER PRISM SYND. LTD.,
 16 HILL STREET,
 FINSBURY,
 E.C.2.

AMPLEFORTH ABBEY.



Architect: SIR GILES GILBERT SCOTT, R.A., F.R.I.B.A.

STABILITY

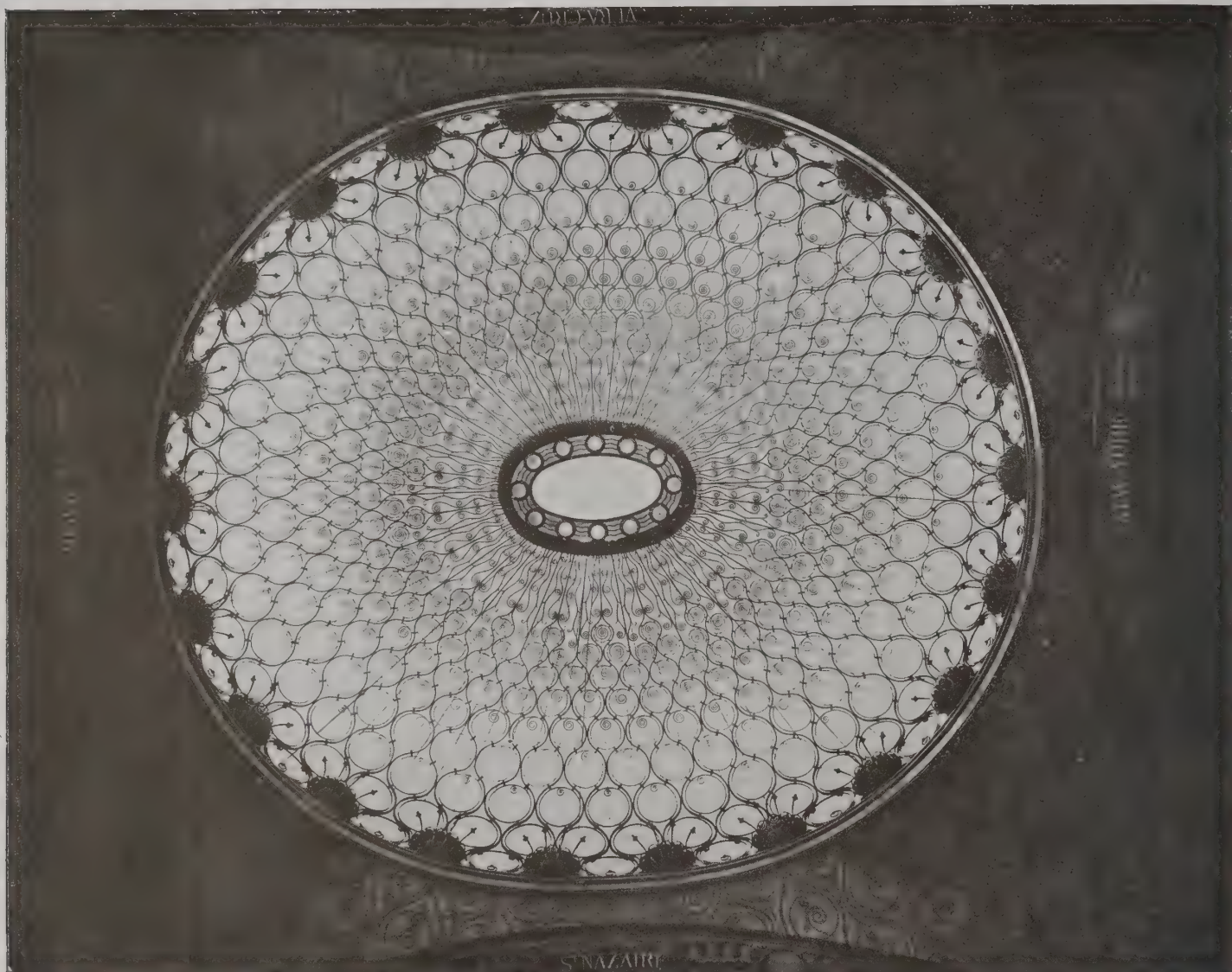


UTILITY

BEAUTY

HOLLOWAY BROTHERS (LONDON), LTD.

GROSVENOR ROAD, WESTMINSTER.

S.S. "PARIS"

SKYLIGHT AND WALL DECORATION IN WROUGHT IRON IN THE GREAT HALL OF THE S.S. "PARIS."

All the iron-work and electric fittings aboard this great French Steamship, which is sailing between Le Havre and New York, have been executed by EDGAR BRANDT for the "Compagnie Générale Transatlantique."

Estimates and designs submitted free to Architects and Decorators, upon receipt of particulars. Illustrated brochure and catalogue on application.

EDGAR BRANDT

ARCHITECTURAL IRON & BRONZE WORK
ELECTRIC FITTINGS EVERY STYLE

PARIS

LONDON

NEW YORK

3 GEORGE STREET
HANOVER SQUARE, W.1



West Halkin Street Glimpses

No. 6 *An interior treated in the mid-Georgian Style, with enriched chimney-piece, over-door and architraves; and with panel mouldings.*

Members of the Architectural Profession are cordially invited to call at these Galleries which contain many examples of decorative treatment and colour schemes which we feel confident will interest them.

TROLLOPE & SONS

(BRANCH OF TROLLOPE & COLLS LTD.)

Artists in Decoration since A.D. 1778

WEST HALKIN STREET GALLERIES
BELGRAVE SQUARE, LONDON, S.W.1

Architectural Specimens

Reference Library

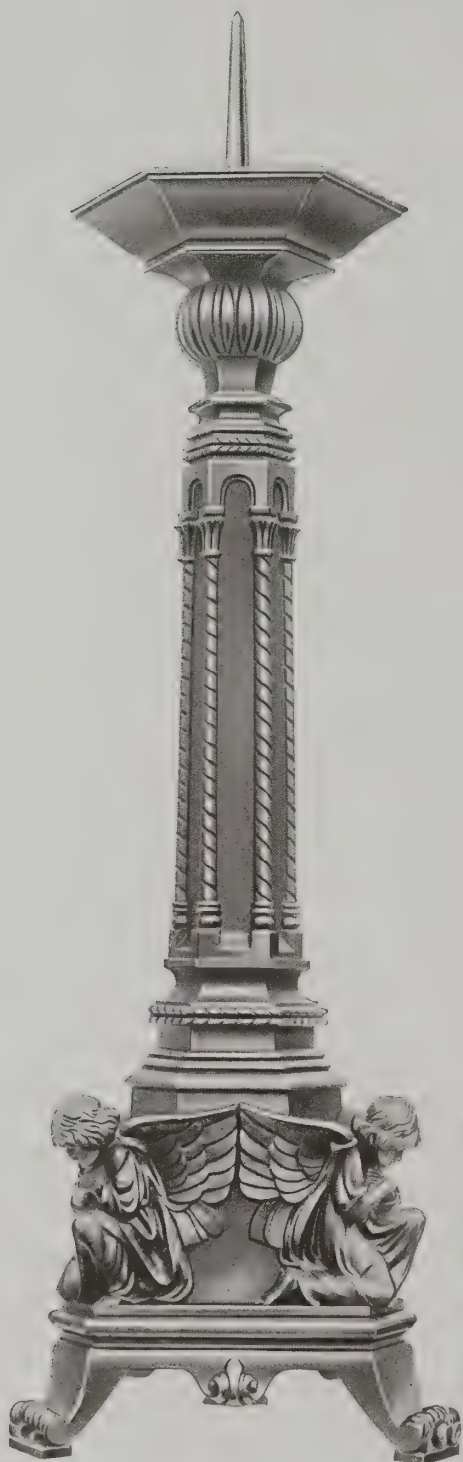
Records

Research

GIBBONS

ARCHITECTURAL METALWORK

WROUGHT & CAST BRONZE · IRON · ETC.



BRONZE CANDLESTICK.
MADE FOR AMPLEFORTH ABBEY

Sir Giles Gilbert Scott,
Architect.

JAMES GIBBONS LTD.
WOLVERHAMPTON & LONDON

THE BALLROOM WINDOW.



Dead on Time

Careful fitting—perfect finish—experienced workmen—such things are not always specified in the contract for a Lighting Installation, although lack of them may ruin an otherwise perfect job; they are only hoped for. But in A-L “Imperial” Installations they can be taken for granted, together with a reliable generating plant and fittings of beauty and distinction.

A-L “IMPERIAL” LIGHTING INSTALLATIONS

are of three types—Electric, Acetylene, and Petrol—Gas—each having advantages peculiar to itself but sharing the all-round soundness that characterises all the Company's work.

Allen-Liversidge, Ltd.

123 VICTORIA ST., WESTMINSTER, S.W.1

Telephone:
Victoria 3540.

Telegrams:
“Acetator, Sowest, London”

Head Office: VICTORIA STATION HOUSE





**Ready for its
full load in
24 hours**

Concrete made with CIMENT FONDU has a strength in one day equal to that of Portland Cement three months old. Even with a suspended floor, the full load can be sustained at the end of 24 hours. At that period, the strength is many times greater than that required by the most stringent regulations. In a year that great initial strength is practically doubled. Concrete made with CIMENT FONDU grows stronger the older it gets.

Send for a copy of our Booklet which shows examples of work done and contains results of some remarkable official tests.

*The original aluminous
cement which saves
weeks of time.*

Lafarge Aluminous Cement Co Ltd

Lincoln House, 296-302 High Holborn, London, W.C.1
Telephone Holborn 6431 Telegrams: "Cimentfondu, Holb. London"

CIMENT FONDU

Hardens in a day - lasts for ever

BRITISH MADE BY BRITISH LABOUR

MESSRS. LAZARD'S BANK LTD.,
10/12 OLD BROAD STREET, E.C.

THE WHOLE OF THE MARBLEWORK ILLUSTRATED HEREIN,
AND IN ADDITION THE FOLLOWING IMPORTANT DECORATIVE
CONTRACTS COMPLETED DURING THE LAST TWO YEARS

BRITANNIC HOUSE, Finsbury Circus, E.C.
SCHRODER'S BANK, 145-6 Leadenhall St., E.C.
YOKOHAMA SPECIE BANK, Shanghai.
HONG KONG & SHANGHAI BANK, Singapore.
UNION INSURANCE SOCIETY of Canton, Ltd.,
78-80 Cornhill.
LYONS' CORNER HOUSE, Coventry Street.
IMPERIAL BANK OF INDIA, Colombo.

THE MANCHESTER & DISTRICT BANK,
Cornhill, E.C.
HAMBROS BANK, 35-47 Bishopsgate, E.C.
HONG KONG & SHANGHAI BANK, Shanghai.
HONG KONG & SHANGHAI BANK, Colombo.
BANK OF CANTON, Hong Kong.
EAGLE, STAR & BRITISH DOMINIONS Insurance
Co., Ltd., 1 & 2 Threadneedle St., E.C.

LONDON, LIVERPOOL & GLOBE, Charing Cross.

HAVE BEEN EXECUTED BY

H. T. JENKINS & SON, L^{TD.}

DECORATIVE MARBLE CONTRACTORS,

LONDON & TORQUAY.

HEAD OFFICE:
MARBLE WORKS,
TORQUAY.

OWNERS OF THE CELEBRATED DEVON ASHBURTON
MARBLE QUARRY.

LONDON OFFICE:
WINDSOR HOUSE,
VICTORIA ST., S.W.1

FALDO'S
ASPHALTE
Its reputation is your guarantee

SWANSEA. LONDON. MANCHESTER. NEWCASTLE.



COLOUR
MAGAZINE *The Most Fascinating Magazine in the World*

OBTAINABLE AT ALL BOOKSELLERS

Subscription rate 14/- British Isles, 15/- abroad, post paid

COLOUR MAGAZINE, 25 Cockspur Street, London, S.W.1



"Achievement is but another milestone along the highway of progress—the end of the journey lies ever beyond."

THE CHATWOOD TRADITION.

The Undying Truth

The fundamental laws that govern human conduct remain the same in all ages and in every environment.

The truths that Confucius taught his eager pupils of years ago have not lost their verity, although the whole structure of civilization seems transformed by scientific discovery and mechanical invention.

Behind the machine still stands human thought and human craftsmanship, dealing with new problems by the old rules. It remains as true as ever it was that it is not the tools that make for great achievement but those who wield them.

If a business is to grow it must have in its constitution something more than mere commercialism. There must be the joy of creation and happiness in passing the milestones of progress.

Growth is life and without growth a business, like a tree, declines and dies.

The Chatwood policy of "Craftsmanship before immediate material profit" has never been allowed to be overshadowed by any other consideration.

Craftsmanship never fails ultimately to win recognition and fame. It is the one thing of all others most respected, for it stands for a multitude of solid virtues.

It is on good craftsmanship that the name of The Chatwood Security has been built and is to-day securely based.

We have carried out security contracts for the leading Bankers throughout the world, with a result that this wide experience has given us most useful data and memoranda, which are always at the disposal of the Architect, with whom we are pleased to consult without obligation of any sort.

THE CHATWOOD SECURITY

THE CHATWOOD POLICY.

The history of the Chatwood Security is just one long record of never ending progress towards security of the highest degree—the persistent pursuit of a definite preconceived aim.

J.E.S.

THE CHATWOOD SAFE CO., LIMITED,

Bankers' Engineers,

Head Office and Works: BOLTON, England.

BRANCHES: LONDON—3 Laurence Pountney Hill, E.C.4. 'Phone: City 9471.
MANCHESTER—Royal Exchange. 'Phone: City 3018.
GLASGOW—80 Monteith Row. 'Phone: Bridgeton 653.

G.E.C.

Floodlighting



The Hearts of Oak Benefit Society building floodlighted with G.E.C. projectors and OSRAM gasfilled lamps.

The architectural beauty of modern buildings is arrestingly displayed by floodlighting. Its possibilities are strikingly demonstrated by the installation here illustrated, which is that of the Hearts of Oak Benefit Society building in Euston Road, London, N.W.1. This installation was carried out by the Illuminated Advertising Company, with floodlights and lamps supplied by the G.E.C.

The services of the G.E.C. Illuminating Engineering Department are at the disposal of Architects for the purpose of designing and drawing up complete specifications for floodlighting schemes.

The G.E.C.-your guarantee

THE GENERAL ELECTRIC COMPANY, LTD

Principal Showrooms and Sales Depot:



MAGNET HOUSE, KINGSWAY, LONDON, W.C.2.

Branches throughout the United Kingdom, and in all the principal markets of the world.



CHARLES SMITH & CO. LIMITED

LOCKSMITHS & ARCHITECTURAL METAL WORKERS

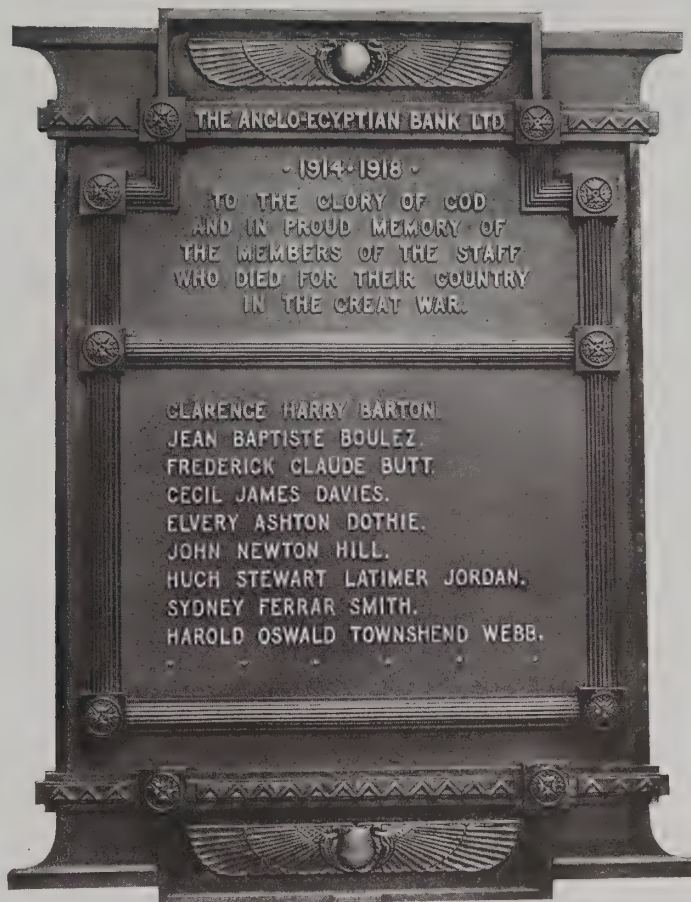
ESTABLISHED 1704

BIRMINGHAM: Deritend Bridge Works

Telephone: 655 MIDLAND
Telegrams: ADMIRABLE, BIRMINGHAM
Directors: FRANCIS H. PEPPER
J. F. MOORE

GLASGOW: 153 St. Vincent Street

Telephone: CENTRAL 1400
(C. D. STEWART)



LONDON: 101 Hatton Garden, E.C.1

Telephone: HOLBORN 2796
(P. A. STEWART)

LANCASHIRE & YORKSHIRE: 4 Maxwell Place

WEST DERBY, LIVERPOOL
(A. READ)

A RECENTLY EXECUTED TABLET IN ANTIQUE BRONZE.
Size 3 ft. wide × 4 ft. high.

A FEW BUILDINGS IN LONDON WHERE OUR FITTINGS HAVE RECENTLY BEEN USED.

Anglo-Egyptian Bank. Messrs. Campbell Jones, Sons & Smithers, Architects.
Barclays Bank, Regent Street, W. Messrs. Campbell Jones, Sons & Smithers, Architects.
British Law Insurance Co., 31-32 King Street, E.C. Messrs. Campbell Jones, Sons & Smithers, Architects.
Bramshott Sanatorium. Messrs. Colclutt & Hamp, Architects.
British Columbia House, S.W. Alfred Burr, Esq., Architect.
Café Verrey, Regent Street. Messrs. Yates, Cook & Darbyshire, Architects.
Credit Lyonnais, 25-27 Charles Street. Messrs. Campbell Jones, Sons & Smithers, Architects.
Daily Sketch Building, Gray's Inn Road. A. Rangeley, Esq., Architect.
District Bank, 75 Cornhill, E.C. Francis Jones, Esq., Architect.
Explosives Trades Ltd., New Offices, Buckingham Gate. Messrs. Buckland & Haywood & J. N. Randall Vining, Esq., Architects.
154-160 Fleet Street (Benn Bros., Ltd.). Messrs. Campbell Jones, Sons & Smithers, Architects.
Imperial College of Science and Technology, Fuel Block. Messrs. Sir Aston Webb & Son, Architects.
Metropolitan Water Board Offices. H. Austen Hall, Esq., Architect.
Merchants Marine Insurance Co. Messrs. Campbell Jones, Sons & Smithers, Architects.
Madame Isobels, Regent Street. Messrs. Yates, Cook & Darbyshire, Architects.
10-12 Old Broad Street (Lazard's Bank). Messrs. Gunton & Gunton, and A. V. Heal, Esq., Architects.
P. & O. Offices, Leadenhall Street. Messrs. Colclutt & Hamp, Architects.
Royal Air Force Club, Piccadilly. Messrs. Sir Aston Webb & Son, Architects.
St. Mary's College, Twickenham. Messrs. Pugin & Pugin, Architects.
Tilbury Hospital Extensions. Messrs. Colclutt & Hamp, Architects.
Park Lane Hotel. Messrs. Henry Tanner.

A FEW OTHER BUILDINGS WHERE OUR FITTINGS HAVE RECENTLY BEEN USED.

Anglo-South American Bank, Bradford. Messrs. W. J. Morley & Son, Architects.
Blackburn & East Lancashire Royal Infirmary. Messrs. Sames & Green Architects.
Cupar Police Station. Messrs. Thoms & Wilkie, Architects.
District Bank, Head Office, Liverpool. Messrs. Grayson & Barnish, Architects.
Glasgow Municipal Buildings Extension. Messrs. Watson, Salmon & Gray, Architects.
Hull Fire Station. F. W. Bricknell, Esq.
Hong Kong Realty & Trust Co., Ltd.
Imperial Delhi Legislative Building. Herbert Baker, Esq., Architect.
Kilmarnock Infirmary. Messrs. John Burnet, Son & Dick, Architects.
Lady Margaret Hall, Oxford. Messrs. Sir Reginald Blomfield & Son, Architects.
Midland Bank, Cardiff. Messrs. Woolfall & Eccles, Architects.
Manchester & District Bank, Southport. Francis Jones, Esq., Architect.
Midland Grand Hotel Extension, Manchester. A. Wheatley, Esq., Architect.
Midland Bank, Darlington. Messrs. Brierley & Rutherford, Architects.
Midland Bank, Mosley Street, Manchester. Messrs. Woolfall & Eccles, Architects.
National Museum of Wales, Cardiff. Messrs. Smith & Brewer, Architects.
Mercantile Bank of India, Ltd., Colombo.
North Wilford Power Station, Nottingham. T. Wallis Gordon, Esq.
Rampton State Institution. H.M. Office of Works.
Midland Bank, Bank Street, Sheffield. Messrs. Gotch & Saunders, Architects.
St. Joseph's College, Upholland. Messrs. Pugin & Pugin, Architects.
Union Club, Oldham. Ernest S. England, Esq., Architect.
Wrexham New Memorial Hospital. Messrs. Thompson & Walford, Architects.



*Reproduction of an Old Oak
Elizabethan Side Table.
Length 8' 9", Width 2' 6",
Height 3' 3". Reproduced in
genuine old oak.*

*Many fine examples of Genuine Antiques
and Reproductions of Furniture in all
periods may be inspected at our showrooms,
and we would cordially welcome a visit from
any reader of "The Architectural Review."*

*As specialists in Interior Woodwork and
Decoration, we would appreciate inquiries
from Architects regarding this class of
work, and would be glad to send upon
request particulars and photographs of
important work of this nature carried
out by us.*

H. A. VAN WINSUM

—INTERIOR WOODWORK—

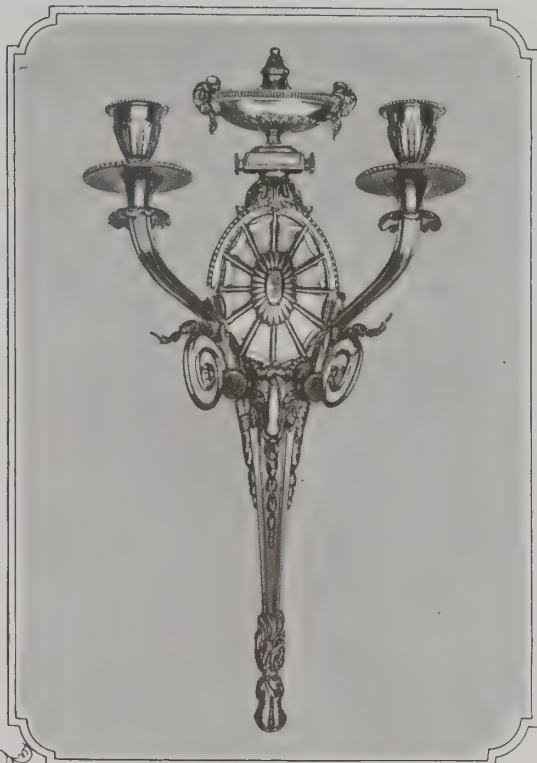
OGLE STREET,
MARYLEBONE,
LONDON, W.1.

—DECORATION

—FURNITURE—

39 EAST 57th
STREET,
NEW YORK.

HARCOURT FITTINGS



METRO-VICK SUPPLIES LTD.

(Proprietors: Metropolitan-Vickers Electrical Co., Ltd.).

Metro-Vick House, 145 Charing Cross Road, London, W.C.2.

SHOWROOMS:

London	-	-	-	145 Charing Cross Road, W.C.2	Edinburgh	-	-	-	-	127 George Street
Birmingham	-	Daimler House,	33 1/4	Paradise Street	Leeds	-	-	-	-	9 East Parade
Bristol	-	-	-	43 Park Street	Manchester	-	-	-	-	14 Long Millgate
Cardiff	-	Metro-Vick House,	Custom	House Street	Newcastle-upon-Tyne	-	-	-	-	7 Saville Row
Sheffield	-	-	-	-	Howard Gallery,	Chapel	Walk			



HOWARD AND SONS LTD

Established 1820

EXPERTS IN ARCHITECTURAL WOODWORK



By appointment
(OWN MAKE)

PANELLING
JOINERY
BANK
FITTINGS
FURNITURE

Factories
CLEVELAND
WORKS
LONDON
W.I.

Telephone
MUSEUM 5250

AND
DECORA-
TION

By appointment
(OWN MAKE)

PARQUET
FLOORING

Original
Patentees of
LONDON-MADE
PARQUET
FLOORING

PAINTING &
PLASTER
WORK

Telegrams
DUVET, WESDO
LONDON

25, 26, & 27 BERNERS STREET, LONDON, W.1



Scagliola Marble

BY SPECIAL APPOINTMENT



TO HIS MAJESTY

An old Italian process, revived in the early part of the Sixteenth Century by Guido Sassi; is not a surface decoration, but a thoroughly artistic material. It was largely used by the Florentines in some of their most elaborate works, and was introduced into this country by Mr. J. Wyatt about 1750. It has been manufactured by this firm for the last 125 years, and fixed in many of the most important buildings in the Kingdom.



Canada House, Trafalgar Square.

Architect: Septimus P. Warwick, F.R.I.B.A.

Among the 17 Columns, part shown above, are 4 pairs; one of each pair, the original made by us over 100 years ago, the companion fixed within the last 6 months—they are a perfect match. The Building is open to the public—GO IN AND EXAMINE THEM.

A DECORATIVE MATERIAL OF THE RENAISSANCE WHICH
HAS STOOD THE TEST OF CENTURIES.

COLUMNS, PILASTERS, &c., &c.
STEEL STANCHIONS SURROUNDED WITHOUT SHOWING
JOINT.

THE EFFECT OF THE RAREST MARBLES AT A MODERATE
COST.

THE BEST OF MARBLE SUBSTITUTES.

RECENT BUSINESS PREMISES.

16 and 18 Cockspur Street, P. & O. Building.
Banco Mercantil, Bolivia.
Australian Mutual Provident Society. Architects, Messrs Thompson and Walford.
Cory's Buildings, Fenchurch Street.
Cunard Steamship Offices. Architects, Messrs. Mewès and Davis.
Messrs. Leach & Co., Potter's Fields. (Columns, Pilasters, Wall-lining, Entrance Hall, and
Staircase.) Architects, Messrs. Stock, Page and Stock.
36 & 38 Cornhill. Architects, Messrs. Campbell, Jones, and Smithers, F.F.R.I.B.A.

RECENT LINERS

S.S. "Carinthia" (Cunard). S.S. "Mongolia" (P. & O.).
S.S. "Otranto" (Orient). S.S. "Asturias" (P. & O.).
S.S. "Llandovery Castle" (R.M.S.S.). S.S. "Moldavia" (P. & O.).
S.S. "Rajputana" (P. & O.).

BELLMAN, IVEY & CARTER, LTD.
Linhope Street, Dorset Square, London, N.W.

Telephone: No. 4054 Paddington. Telegrams: "Grasp, London."

KINNEAR PATENT STEEL ROLLING SHUTTERS



Halifax Corporation Tramways : Skircoat Depot.
Opening fitted with 1 Kinnear Steel Rolling Shutter, 20 ft. high and 25 ft. wide.

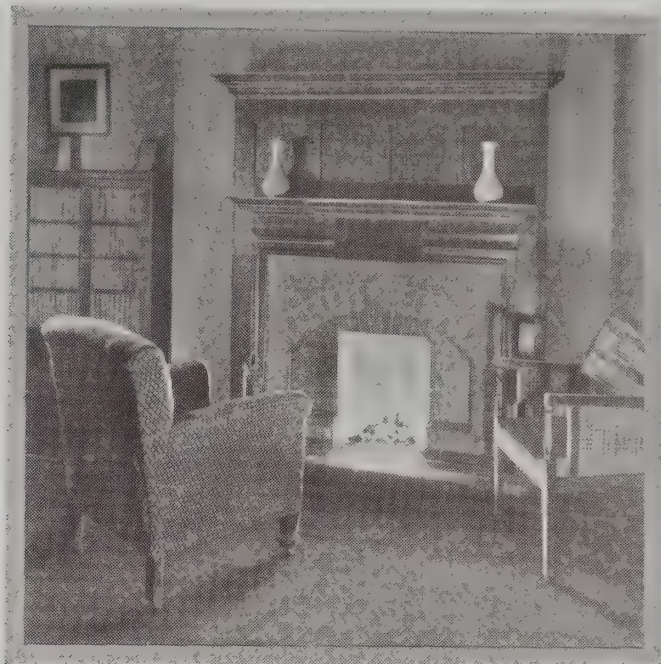
KINNEAR PATENT STEEL ROLLING SHUTTERS

Afford the simplest and most effective means of dealing with
LARGE OPENINGS
AND ALL OPENINGS OF
IRREGULAR SHAPE.

They are in use throughout the World on
LOADING DOCKS, GARAGES,
WAREHOUSES, BONDED STORES,
WINDOW OPENINGS and entrances generally,
etc., etc.

Sole Manufacturers:
ARTHUR L. GIBSON & Co., Ltd.
Head Office: Radnor Works, Twickenham.

Branch Offices:
BIRMINGHAM: 13 Temple Street.
GLASGOW: 121 West George Street.
MANCHESTER: 90 Deansgate.



Designed by Architects for Architects

One secret of the beauty of Devon Fires is that the makers have gone to architects of standing and experience for their designs. For that reason you will have no difficulty in choosing a Devon Fire that is correct in any particular style or period of decoration.

And the designers of Devon Fires have not stopped at elegance. In official Government tests comprising 36 fires the Devon was placed first for low fuel consumption, low smoke production, abundant ventilation, and maximum heat.

You should put the free Devon catalogue on file for reference and inspiration. It is always useful. Don't fail to write for it.

The DEVON FIRE

CANDY & CO. LTD.

London Showrooms : Dept. 7 87 NEWMAN ST. OXFORD ST. W.1
Works : Heathfield Station Newton Abbot Devon.

BLUE CIRCLE CEMENT

builds a new landmark
in the Midlands.



When completed, this new store of Messrs. Lewis's Ltd., situated on an island site, will be one of the commanding landmarks of Birmingham.

Thousands of tons of Blue Circle Cement are being used in its construction.

Throughout the country, for all kinds of building construction, architects and builders are specifying and using this good British Cement, because of its high quality and proved reliability.



THE CEMENT MARKETING COMPANY LIMITED,

Selling Organisation of

The Associated Portland Cement Manufacturers Ltd.,

The British Portland Cement Manufacturers Ltd.,

PORTLAND HOUSE, TOTHILL STREET, WESTMINSTER, S.W.1



Mellowes Metal Windows are built to last. They are fashioned beautifully to prolong throughout their service the first pleasure of buying them. They are finished—as to their bars, frames and fittings—with a detail that only the finest materials would warrant—or can bear.

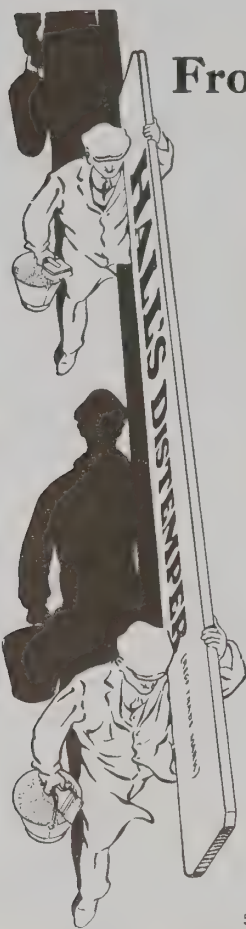
Easy to open, moving with the smoothness of fine construction: closing tightly to keep out rain, rigidly silent against the wind—Mellowes Windows perform the whole duty of windows.

Mellowes & Co. Ltd. of Sheffield, will gladly send you (if you wish) a catalogue.

MELLOWES

METAL WINDOWS





From the Architect's point of view.

Hall's Distemper exemplifies beauty allied to utility. To specify the most modern form of wall decoration is to ensure the finishing touch to your endeavours.

Light, space, cleanliness, permanence, artistry and an enhanced reputation are among the practical advantages derived from its consistent specification.

HALL'S
(REGD TRADE MARK)
DISTEMPER
THE OIL-BOUND
WATER PAINT

Prepared in 60 artistic shades.
Tint book on application.

Sole Manufacturers:

SISSONS BROTHERS & Co., Ltd. — HULL.
London: 203, Borough High Street, S.E.1

59

The Brickwork that is always admired

“UPHO”

HAND-MADE SAND-FACED BRICKS

The Aristocrat of Bricks.

We can supply a vast range of beautiful colour tones—charming reds, browns, old gold, etc. When used in conjunction with our “RUS” Bricks or Dressings the Red to Grey or Purple are much appreciated.

We can make all kinds of special bricks and blocks to match this facing. Each individual brick is made by hand. Any thickness supplied from half inch to standard size.

Manufactured by *The*
RAVENHEAD SANITARY PIPE & BRICK CO. LTD.

Ravenhead Works, St. Helens, and Upholland Works, near Wigan.

Manchester and District General Builders' Merchants' Depot—
17 New Bailey Street, and Gore Street Sidings, Salford.

London Showrooms—Messrs. Saunders & Co., 365 Euston Road, N.W.1
Scottish Agents—Galloway Gibb & Co., Ltd., 18 Blythswood Sq., Glasgow

STEAM LAUNDRY MACHINERY

For
MANSION HOUSES
HOSPITALS
INFIRMARIES
COMMERCIAL LAUNDRIES

*Architects provided with schemes
on application.*

D & J. TULLIS
LAUNDRY ENGINEERS



Kilbowie Iron Works
CLYDEBANK.

LIGHTING
POWER

SPECIAL
DEPARTMENT
for
PERIOD WORK
and
ADAPTATION

HEATING
TELEPHONES
&c.



HOLE PARK, ROLVENDEN

Electric Installation by this Company

Personal Interest in Architects'
Specifications

Schemes and Estimates Free

ELECTRICAL CONTRACTS & MAINTENANCE
Co. (1925) Ltd., 33 Tothill St., S.W.1

'Phone: Victoria 6757

Monomark BCM/E333

Ruberoïd on the Armstrong Whitworth Factory

Factory of
Sir W.G. Armstrong Whitworth & Co. Ltd.
Elswick Works Newcastle-on-Tyne.

RUBEROID is uniquely suited to the requirements of modern factory construction. It combines low cost per year of service with maximum reliability. The whole roof surface of a plant, whether flat, pitched or curved, boarded or concrete, can be entirely roofed with Ruberoïd, including all flashings and gutters. It permits economical heating and efficient ventilation of large shops. Hence the use of Ruberoïd by the leading Industrialists of the World. In addition to the work at Elswick, 20,000 yards of Ruberoïd was used for roofing the Rolling Mills of the Sir W. G. Armstrong Whitworth Co. Ltd., at Openshaw, Manchester.

Illustrated catalogues giving full particulars of the various grades, advantages and methods of using RUBEROID Roofings and Damp-courses, sent free on request.

The RUBEROID Co Ltd

8 Lincoln House, High Holborn, LONDON, W.C. 1.



RUBEROID
ROOFING
FOR ALL PERMANENT BUILDINGS

LONDON'S SOOTFALL

*Decrease of 41,000 Tons
in 12 years*

Smoke is a national nuisance.
Gas is the national remedy.

Gas cookers, gas fires, and other
gas heating appliances in use in
the Central London area *increased*
from about 750,000 in 1912
to some 1,500,000 in 1924

London's annual sootfall *declined*
from 76,000 tons in 1912
to 35,000 tons in 1923-4

Gas assures Clean Air & Sunshine

GAS

The Servant of Progress



*For free information or advice on
the Use of Gas, please write to*

THE
BRITISH COMMERCIAL GAS ASSOCIATION
28 GROSVENOR GARDENS, LONDON, S.W.1

Modern French Decorative Art

WITH AN INTRODUCTION BY

LEON DESHAIRS

EDITOR OF "ART ET DECORATION,"
& CURATOR OF THE "BIBLIOTHEQUE DES
ARTS DECORATIFS," PARIS.

FRANCE is absorbed in the new movement to create a mode of interior decoration and furnishing which shall harmonize not only with modern architectural forms, but also with the dress, habits and requirements of modern people. Her greatest artists and designers are devoting their genius and skill to the production of new designs for rooms and furniture, striking colour schemes, and fresh and intriguing shapes for the hundred and one decorative details which, by their fitness, add so much of beauty, atmosphere, and comfort to the home.

The results of French achievement may be gathered from the carefully selected illustrations included in this Work. These comprise over 580 examples reproduced by the half-tone process, as well as 14 Plates printed in colour, and afford a unique opportunity for the study of the most recent accomplishments of French culture and craftsmanship.

In addition to a large and varied selection of complete rooms, the illustrations include a wide range of designs for such details as Wall Papers; Carpets; Rugs; Table-cloths and Covers; Firescreens; Decorative Panels; Tapestries; Lace; Curtains; Metalwork; Furniture; Radiators; Table Lamps; Candelabra; Candlesticks; Door Furniture; Clocks; Watches; Vases in metal, stone, and porcelain; Faience; Glass; Cutlery; Table Decorations; Fans; Jewellery, etc.

The *Daily Mail*—

"This exceptionally well produced volume affords a comprehensive review of examples of Modern French Decoration . . . The photograph and colour reproductions include pieces of furniture designed quite as much for their practical value, as for their æsthetic beauty of outline, as well as examples of wallpapers, rugs, wrought iron work, lighting features, metal, porcelain and glass vases, and other objects which are indispensable accessories of our everyday life and which should also prove to be 'a joy for ever.'"

*The book contains over 200 pages and is bound
in full cloth, size 14½ in. by 11 in.*

Price £2-10-0 net.

The First Edition is limited to 500 copies.

PUBLISHED BY

THE ARCHITECTURAL PRESS
9 QUEEN ANNE'S GATE, WESTMINSTER, S.W.1.

REINFORCED CONCRETE



Extensions to Medical School and Nurses' Home University College Hospital (from the rear).
Architects: The late Paul Waterhouse, Esq., P.P.R.I.B.A. & Michael Waterhouse, Esq., A.R.I.B.A.

Floors and roofs reinforced with B.R.C. Fabric.

The whole quality of reinforced concrete construction is improved when the reinforcement is perfectly regular in strength and in diameter.

B.R.C. Fabric possesses this perfect regularity of quality and gauge. It gives results exactly true to calculation and properly fulfils the responsibility of reinforcement.

The BRITISH REINFORCED CONCRETE ENGINEERING CO. LTD.

Head Office: STAFFORD

Works: Silkmore Lane, Stafford, & Trafford Park, Manchester.

Branch Offices:

LONDON, King's Buildings, Smith Sq., Westminster, S.W.1; LEEDS,
 LIVERPOOL, LEICESTER, BRISTOL, GLASGOW, DUBLIN & BELFAST.





STAFFORD HOUSE

King William Street, E.C.

Architect : M. E. COLLINS, F.R.I.B.A.

Builder : C. GRAY, Shepherd's Bush, W.

The PORTLAND STONE
in this Building was Supplied
and Erected by

C. W. COURTENAY

Masonry Contractor,

Swan Wharf, High Street, Fulham, S.W.6
(Adjoining Putney Bridge.)

Telephone : PUTNEY 1973.

*Estimates given for
Stonework of every description.*

Kinnell's

CENTRAL HEATING

HOT WATER SUPPLIES, STEAM COOKING APPARATUS, VENTILATION, WATER
SOFTENING PLANT, & FIRE HYDRANTS FOR EVERY CLASS OF BUILDING.

Kinnell's Plant has been installed in the
following **Banks, Commercial Buildings,**

etc. :

Standard Bank of South Africa, Ltd.,
King William Street, E.C.
Bank of Roumania, Ltd., Tokenhouse Yard, E.C.
Prudential Buildings, Stockport.
Commercial Union Assurance Co., Ltd., New Bridge Street.
Ronuk, Ltd., Portslade, Sussex.
Edison Swan Electric Co., Ltd., Ponders End.
Messrs. Treloar & Sons, Ludgate Hill, E.C.
Messrs. Schweppes, Ltd., Lambeth, S.E.

SCHEMES, ESTIMATES, AND ALL ADVICE FREE.



P. J. WESTWOOD, ESQ., A.R.I.B.A., ARCHITECT. PLANT BY C. P. KINNELL & CO., LTD.

CHAS. P. KINNELL & CO., LTD., 65 Southwark St., LONDON, S.E.1.

FOUNDRY: VULCAN IRONWORKS, THORNABY-ON-TEES. Wire: Kinnell Boroh, London. Phone: Hop 0362 (three lines).

"EXPAMET"^(REGD.) The Ideal Reinforcement for Concrete.

EXPANDED METAL



FACTORY FOR MESSRS. W. R. WILKINSON & CO., LTD., PONTEFRACT.
 "Expamet"—Concrete Flooring, Roofing, Lintels, and Steelwork Encasing.
 Architects: Messrs. Tennant & Smith, Pontefract.
 Contractors: Messrs. J. Gerrard & Sons, Ltd., Manchester.

"Expamet" is used in every class of building construction, plasterwork, concrete work, precast work, etc., and details of its innumerable uses and advantages together with designs and estimates will be sent free on application.

THE EXPANDED METAL CO., LIMITED

Patentees and Manufacturers of Expanded Metal.

YORK MANSION, PETTY FRANCE, LONDON, S.W.1.

WORKS: WEST HARTLEPOOL.

ESTABLISHED OVER 30 YEARS.

Settees,
Easy Chairs,
Cabinets,
Writing and
Occasional
Tables;
Palm Stands;
also
Grand Piano
and
Gramophone
Cases.



THE SWEDISH AMERICA S.S. LINE.

Architect: A. DURAND, ESQ., A.R.I.B.A.

B. COHEN & SONS, LIMITED,

WORKS CURTAIN ROAD, LONDON, E.C.2.

Telephone: BISHOPSGATE 1700.

ESTABLISHED 1848.

Telegrams: "SIDEBOARD, LONDON."

The latest Books on Art, Architecture & Practice

Modern French Decorative Art

The results of French achievement may be gathered from the carefully selected illustrations included in this Work. These comprise over 580 examples reproduced by the half-tone process, as well as 14 Plates printed in colour, and form an adequate survey of the crafts to which attention has been devoted. Price £2 10 0 net.

Modern Plasterwork Construction

By G. P. Bankart and G. Edward Bankart. Most of the examples illustrated in this Series are taken from recently executed work of good design and sound construction. Descriptive Text accompanies each plate. The Work is published for the use of Architects and all others concerned in the Design, Manufacture, or Fixing of Solid, Fibrous, or Reinforced Plasterwork, whether plain or decorative. The Plates are enclosed in a stout portfolio, size 19 in. x 14 in. Price £1 1 0 net; postage 9d. inland.

West End of Yesterday and To-day

By E. Beresford Chancellor, M.A., F.S.A. The Author has not only explored the great thoroughfares and the more generally known parts of the West End; he has also wandered through its by-ways and neglected courts, so many of which are sentient with the history of the nineteenth century, and has written a very human document recording much of historic and anecdotic interest about people and places. Price £2 2 0 net; postage 1s. inland.

The Work of Ernest Newton, R.A.

As a record of nearly half a century of English Domestic Architecture, it has seemed fitting to gather together the best examples of the work of Ernest Newton, and publish them in book form. Photographs of his houses and gardens in their maturity have been specially taken for the book, in which is also included a large selection of Working Drawings, Sketches, and Plans. The volume represents a Pictorial Survey of the Planning, Design, and Decoration of the English Country House and its Surroundings. Price £3 3 0 net.

Specification 1926

The standard technical reference work for Architects, Surveyors, Civil Engineers, and for all interested in Building. Edited by Frederick Chatterton, F.R.I.B.A. Specification is the recognized authority on the numerous and diverse subjects relating to building. It has established and maintains an unrivalled position among architects requiring exact and reliable information that will help them in the discharge of their professional duties. Price 10s. 6d. net; postage 1s. inland.

Who's Who in Architecture, 1926

Edited by Frederick Chatterton, F.R.I.B.A. There is no publication other than "Who's Who in Architecture" which exclusively provides biographical records of qualified architects practising in the United Kingdom. This work will be found of great interest to craftsmen and others who may wish to get into touch with the Profession from time to time. Price £1 5 0 net.

The "At a Glance" Series

English Architecture at a Glance. Price 1s. 6d. net; postage 3d.

English Furniture at a Glance—16th to 18th centuries. Price 5s. net; postage 3d.

English Rooms and Their Decoration at a Glance. Vol. I, 1066-1620; vol. II, 1620-1800; Price 5s. each; postage 3d.

Sailing Ships at a Glance. From the earliest times until to-day. Price 6s. net; postage 4d.

Complete Catalogue sent on Request.

Published by

THE ARCHITECTURAL PRESS

9 Queen Anne's Gate, Westminster

LONDON

S.W. 1

Callender's Dampcourses

have gained
First Place in Specifications

by reason of
Standard Quality,
and

Ledkore

(Lead and Bitumen)

Is the Last Word in a Patent Dampcourse.

FINEST COMBINATION POSSIBLE.
GUARANTEED FREE FROM COAL-TAR OR PITCH.
NO SQUEEZING. NO CRACKING.

NO EXPENSE IN LAYING.

From 6d. per foot super. All Wall Widths. 24 feet lengths.

Send for C. Booklet and Sample free from

GEORGE M. CALLENDER & CO., Ltd.

Contractors to Admiralty, War Office, Office of Works, L.C.C.

25 Victoria St., Westminster, S.W.



MODERN GLASSHOUSES.

Replete with the latest improvements in construction, ventilation and heating, based upon experience extending over more than half a century as specialists in this class of work.

Architects' Designs carefully carried out.

Special Catalogue with numerous illustrations on application.

MESSENGER & CO., LTD.,

Horticultural Builders and Heating Engineers.

LOUGHBOROUGH, Leicestershire.

London Office: 122 VICTORIA STREET, WESTMINSTER, S.W.1

Telephone: 691 LOUGHBOROUGH; 1209 VICTORIA, LONDON.

More than 80 HOUSING SCHEMES are using MAJOR'S TILES

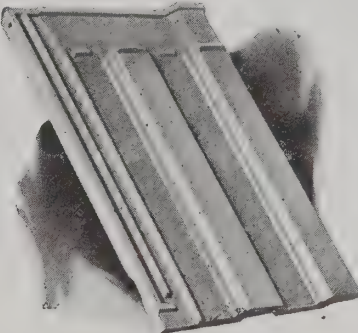
For these four reasons—

- 1 They weigh less—6½ cwts. of Major's per square against 11 cwts. of plain tiles.
- 2 They save labour—95 Major's needed per square instead of 600 plain tiles.
- 3 They need less timber—only 80 ft. of battens needed where plain tiles would require 300 ft.
- 4 Their cost is lower—approximately 13/- per square less than plain tiles.

Major's Patent Roofing Tiles have gained the highest awards in every competition since 1884. They must be the best.

Let us send you full details

H. J. & C. MAJOR
LIMITED
BRIDGWATER



An artistic
Grecian Tile
that is grow-
ing very pop-
ular in good-
class work.

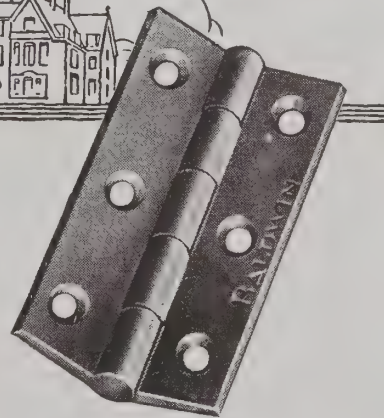


For the Mansions.

A door is only as strong as its hinges. Your guarantee that the hinges will remain strong for ever is the name "BALDWIN."

These famous hinges have "sealed ends," which ensure that the pin can never work out nor dust work in. Thus they never get stiff or squeaky.

Because of this important sealed-end feature, and their all-round excellence, Baldwin's Hinges are eminently suitable where strength must combine with perfection of finish.



BALDWIN'S CAST IRON BUTTS & HINGES

The original and genuine C.I. Butts.

Made in all sizes. Obtainable from Builders' Merchants, Ironmongers, etc. If any difficulty, write to Sole Manufacturers: **BALDWIN, SON & CO., Ltd., STOURPORT.**

WALLS 100% STRONGER AND DAMP PROOF

Walls built with an half-inch lining of HYGEIAN ROCK will always be bone dry, no matter how exposed or damp the site. This form of construction enables big economies to be effected. Walls can be thinner, for a 9-inch wall built with

WHITE'S Hygeian Rock

is stronger than an 18-inch wall of standard type. No wall ties required. For vertical or horizontal dampcourses HYGEIAN ROCK is ideal.

Used largely during the past Forty Years for Buildings of every description.

WILLIAM WHITE
ABERGAVENTNY

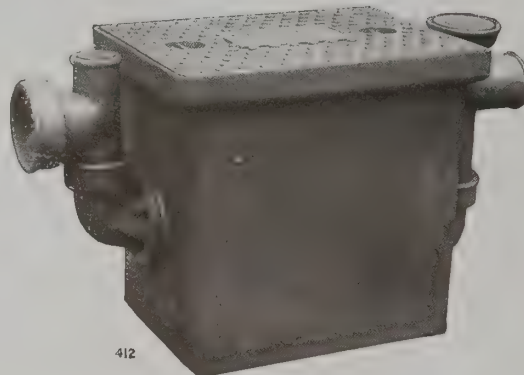
GREAT WESTERN
WORKS

Price List
together with
full
particulars
on application

EASILY
APPLIED
—
NO SKILLED
LABOUR
REQUIRED



SEWAGE PURIFICATION



Specially designed Grease Trap.

We venture to suggest that no matter where you go, you will not find more careful consideration given to drainage and sewage purification problems than by Tuke & Bell, Ltd.

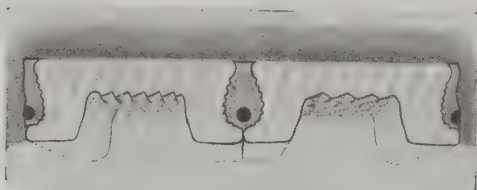
The illustration shows a specially designed Grease Trap which intercepts all foreign matter: it is of cast iron throughout, and full particulars will be sent of the same on application, as also booklet dealing with sewage schemes for isolated buildings.

TUKE and BELL, Ltd.,
27 LINCOLN'S INN FIELDS, W.C.2, LONDON.

**PLASTER
SLABS**

"KING"

**CONCRETE
BLOCKS**



"FERRO-GLASS"

PATENT

**PAVEMENT, STALLBOARD, FLOOR
AND ROOF LIGHTS.**

40% MORE LIGHT. NO EXPOSED IRON
TO RUST. ALL GLASS UNDERSURFACE

"FERRO-GLASS" pat. PAVEMENT LIGHTS WERE
INSTALLED AND "KING" CONCRETE PARTITION
BLOCKS ADOPTED AT TUDOR HOUSE, REGENT
STREET, FOR MESSRS. LIBERTY'S

J. A. KING & Co., Ltd.,
181 QUEEN VICTORIA ST., LONDON, E.C.

Telephones—CITY 2218/9.

Telegrams—"KINOVIQUE, GENT, LONDON."

SALMON PASTURES YARD - - SHEFFIELD.
4 OXFORD PLACE - - - - LEEDS.
CUMBERLAND ROAD - - - - BRISTOL.

PARTITIONS
EXTERNAL WALLS
CEILINGS
ROOFS, ETC.





What 'Nine Elms' Products mean to the Architect-



THE importance of reliability in paint is supreme. Every perfectly satisfied client is a distinct business asset, and the cumulative effect of this satisfaction is immeasurably great. By the sheer quality of their guaranteed products the firm of T. & W. Farmiloe have established a reputation for supplying materials with which every architect can build up and maintain a reputation for sound judgment.



"NINE ELMS" PURE PAINT

Look for the Triple Guarantee on every tin of paint.
GUARANTEED Genuine **ENGLISH** Stock
 Made White Lead. **GUARANTEED**
 Genuine Linseed Oil. **GUARANTEED**
 Genuine American Turpentine.

Fine dense colour, absolutely pure paint
 which will pass any practical or analytical
 test. The pinnacle of
 pure paint perfection!



'Ceilingite'

The clean distemper which has superseded
 whitewash with all its mess and bother. It
 gives a dense, white surface that will not flake,
 crack or rub off, and it does not harm clothing
 or brushes. Add cold water and it's ready
 for use.

Tinted "CEILINGITE"

The new decorative treatment in charming
 pastel colours which produces beautiful en-
 during effects in an economical manner.

Write for Tint Card.



Farmiloe's HARD GLOSS PAINT

Lives up to its name by drying with a
 bright enamel-like adamant surface
 that can be washed with ease. Equally
 suitable for interior or outdoor decoration,
 it gives handsome, lasting, anti-corrosive
 protection at a cost no more than
 a /ersge. In white and 32 stock colours.

Tint Card on application.

*Farmiloe's Ideal Lustre Paint—a genuine zinc oxide that dries
 with a brilliant enamel-like surface. Ideal Lustre retains its
 colour and surface—it is just the paint for exterior work in towns.*

Sole selling agents for
 "CEILINGITE"
 and HARD GLOSS
 in Lancashire, York-
 shire, Northumberland,
 Cumberland, West-
 morland, Durham,
 Scotland and Ireland,
 Messrs. FOSTER,
 BLACKETT &
 WILSON, Ltd.,
 HEBBURN-ON-
 TYNE, to whom all
 orders and inquiries
 for these districts
 should be addressed.

*T. & W. Farmiloe Ltd.
 Rochester Row. Westminster. S.W. 1.*

'Phone: Victoria 4480 (Private Branch Exchange).

Works: Westminster, S.W.; Nine Elms Lane, S.W.; Limehouse, E.; Mitcham, Surrey.

Wire: "Farmiloe, Sowest, London."

Telephone: 1064 Central.

52 GT. QUEEN ST., LONDON, W.C.2.

SWANSER & SON

MANUFACTURERS OF DECORATIVE METAL WORK
FOR ARCHITECTURAL AND GENERAL PURPOSES.



BRONZE GATES, LIFT ENCLOSURES, COUNTER GRILLES, LETTERS,
METAL HANDRAILS, ENAMELLED BRONZE NAME TABLETS.

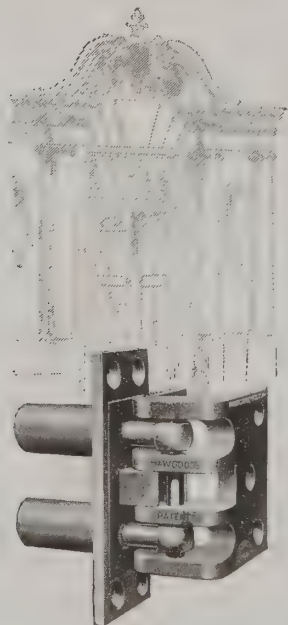
THE PRACTICAL EXEMPLAR OF ARCHITECTURE.

Selected by MERVYN E. MACARTNEY, B.A., F.S.A., F.R.I.B.A.

In this series photographic illustrations are given side by side with specially prepared measured drawings. Six portfolios. Price £1 1s. each net (postage 9d. inland), or £5 5s. complete.

A complete Catalogue of Books on Architecture and the Allied Arts will be sent post free on application to—

THE ARCHITECTURAL PRESS,
9 Queen Anne's Gate, Westminster, S.W. 1.



Always Specify

Hawgood's PATENT REVERSIBLE SPRING HINGES

"Hawgood's" Reversible Spring Hinges are approved and used by H.M. Office of Works, the L.C.C., railway companies, corporations, schools, theatres, work-houses, etc., throughout the country—evidence of their efficiency.

Adaptable to any weight or style of door, they are fixed in the same position as ordinary Butt-Hinges and have no connection with the floor. Made of Gun Metal by British Labour, they are extremely simple to fix or repair and eliminate the high cost of labour entailed in fixing other spring hinges under the floor.

Always specify "Hawgood's" Reversible Spring Hinges in your estimates.

Description:

Twin Hinge has 2 springs which are inserted in casement or post. Wings (which clip door and are not inserted) measure 3½ ins. by 4 ins. deep. Weight about 5½ lbs.

Single Hinge: Wing measurements, 3½ ins. by 1½ ins. Weight about 2½ lbs.

Specification Requirements:

For doors up to 50 lbs., 2 single hinges (1 pair). Doors from 50 lbs. to 100 lbs., 1 twin hinge at top and 1 single hinge at bottom of door (1 set). Doors from 100 lbs. to 200 lbs. 2 twin hinges (1 pair).

Fullest particulars on application to the sole makers:

The PROTECTOR LAMP and LIGHTING Co., Ltd.,
Dept. A.R. ECCLES, near MANCHESTER.

Telegraphic Address *Drawing Manufacturer*

A.G. Thornton Ltd.,
PARAGON WORKS, KING ST., WEST, MANCHESTER.

*Leading British Manufacturers of
High Grade Drawing Instruments.*

*Drawing Boards, Tee & Set-Squares,
Curves, Protractors, Drawing Cabinets,
Slide Rules also Drawing
Office Stationery and
Photographic Materials
for Engineers etc*

Quality Guaranteed

*Illustrated & Descriptive Catalogue (Series A 57)
Sent Post Free on Application*

CONTRACTORS TO THE BRITISH DOMINIONS AND OTHER GOVERNMENTS, AND LEADING
ENGINEERING AND ARCHITECTURAL ESTABLISHMENTS THROUGHOUT THE WORLD.

BRC

Fabric

The BRITISH REINFORCED CONCRETE
ENGINEERING CO., LTD.
Head Office: STAFFORD

POST FREE SUBSCRIPTION RATES TO "THE ARCHITECTS' JOURNAL"

Published every Wednesday

Price 6d.

	12 months, including all Double and Special Issues.	6 months, including all Double and Special Issues.	3 months, including all Double and Special Issues.
United Kingdom, Ireland, and Canada.	£1 3 10	12s. 0d.	6s. 0d.
Elsewhere Abroad.	£1 8 6	14s. 6d.	7s. 6d.

Subscriptions can be paid through any Newsagent or sent direct to the Publisher, but in either case must be prepaid.

FOR SAFETY—

SPECIFY STUART'S.

STUART'S GRANOLITHIC

Cast-stone. Paving. Ferro-concrete. Steps.

62 Lincoln's Inn Fields, LONDON, W.C.2. 46, Duff St., EDINBURGH. Bartholomew St., BIRMINGHAM. Mill St. Ancoats, MANCHESTER.



LEWCOS
TESTED
WIRES & CABLES

NO new type of wire insulation or method of manufacture has ever been introduced by the Company without the most exhaustive tests having been first successfully applied. It is the duty of our well-equipped technical Research Laboratories situated at Leyton to see that the high standard of "LEWCOS" quality is maintained.

The LONDON ELECTRIC WIRE CO. & SMITHS, LTD.
Playhouse Yard, Golden Lane, LONDON, E.C.1

Makers of Electric Wire for over 40 years.

Telegrams: "Electric, London." Telephones: Clerkenwell, 1388, 1389, 1390, 1391.



Made in accordance with the standards of the Cable Makers' Association, of which we are members.



The Life of a Modern Building

depends on its system of vertical transportation [as much as] a city depends on its systems of horizontal transportation. The number and size of lifts required, their speed of travel, the system of operating landing doors to give quickest entrance and egress, are all vital questions which demand consideration in the planning of a building. The results of a wide experience are at the service of Architects and their Clients.

We shall be glad to give quotations for

ELECTRIC OR HYDRAULIC LIFTS

of best design and English manufacture if
favoured with an appointment or enquiry.

WAYGOOD-OTIS LTD.

54-55 FETTER LANE, LONDON, E.C.4, 62-63 LIONEL STREET, BIRMINGHAM

Local Offices in principal Cities at home and abroad.

DOCKERS' DECORATIONS

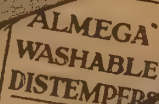
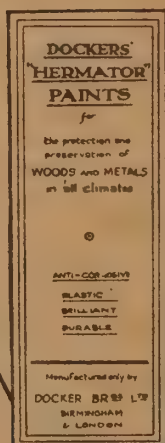
SPECIFY paints and enamels that *preserve* as well as beautify. Quality in paint is the surest precaution against property depreciation—a matter of money as well as of satisfaction. Dockers' Specialities have stood the test of time, and are still unsurpassed for all exterior and interior purposes, because they are made only of the finest materials compounded by experts.

DOCKERS' SPECIALITIES

include:—

- Dockers' "Premier" White Enamels.
- Dockers' "Muroleum" Flat Oil Paint for Interiors.
- Dockers' "Sandstone Process" Paints for Outside Walls and Stonework.
- Dockers' "Adamant" Varnish for Outsides.
- Dockers' "Hermator" Paints for Outside Work.

Dockers' "Almega" Washable Distempers.



Architects and Estates Dept.:
Central Buildings,
Westminster, London, S.W.1.

Telegrams:
"Railcar, Parl, London."
Telephone:
Victoria 8640 (4 lines).

Sole Manufacturers:

DOCKER BROTHERS, LTD.
SALTLEY, BIRMINGHAM.

Telephone: EAST 763.

Telegrams:
"JAPAN, BIRMINGHAM."

